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Vol. CXXVII. No. 6
Whole No. 3068

MUSICAL COURIER. Published semi-monthly October to May inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Europe $4.50—Canada $4.50.

March 20, 1943
Sixty-Fourth Year

MUSICAL COURIER

An International Journal, Established 1880

Whole No. 3068 | NEW YORK, MARCH 20, 1943 | Vol. CXXVII—No. 6

Licenses for All Country's Managers Asked by AFM; AGMA Offers New Contract

Petrillo Expects All Solo Instrumentalists above Age of 16 to Join Union—AGMA Asks 5-Year Contracts with Concert Executives and 3-Year Ones between Latter and Artists—Proposes Reduction of Commissions for Radio Engagements to 10% and Other Changes

SWEEPING changes in the business relations between managers and their artists were under discussion in New York this week, as a countrywide effort to regulate the concert business was being considered.

With James C. Petrillo, president of the American Federation of Musicians, seeking to bring concert managers under control of his union, the American Guild of Musical Artists, with whom most managers have contractual relations, is seeking a new agreement with the representatives of artists.

The principal proposal of AGMA is that the managers cut their fees for securing radio engagements for their artists. Also, under the terms of the proposal, a five-year contract would be signed between the managers and AGMA, while the artists would be under a three-year agreement with their representatives.

Mr. Petrillo met representative managers in the New York office of AFM and is reported to have demanded that they take out a license with his organization in order to operate. This would pertain to both local sponsors throughout the country and national managers. He is also said to have asked that the manager pay an artist when, for any reason, the local concert manager had to default in payment. Another provision was that the managers engage only members of the AFM, in the case of instrumentalists, unless the artist be under 16 years of age. Provision was arranged so that in the case of artist prodigies certain adjustments could be provided for.

No mention of the cost of the license was made. Petrillo is said to have set Feb. 15 as the deadline for the securing of licenses, but no action has been taken although a month has passed. The Musical Courier learned that the proposal, although it probably will be passed, has not been acted upon by the Executive Board of AFM, which was to meet in Chicago on March 16.

The AGMA proposals were studied by several independent managers at a conference on March 16. Informal opinion indicated that these managers probably may not sign the contract unless assurances are received that Petrillo will not insist upon his licensing plan.

Terms of New AGMA Contract

Since most of the managers have working agreements with AGMA, which a few years ago settled its differences with Petrillo, a meeting was held in New York on March 15 after a preliminary session a few days previously. At the second session, AGMA submitted the new contract to the managers and some objections were made. Certain managers pointed out that if they spent money in building an artist's career, they should not be limited in private agreements as to the percentages in commissions they would receive for securing dates for them. An AGMA proposal was that a manager pay all the expenses of an artist who receives a fee of $600 or under and take 30 per cent as his commission. Pri-

(*Please turn to page 19*)

Opera Proposed For Mecca Temple

Popular priced opera may be established in Mecca Temple, on West Fifty-fifth Street, off Sixth Avenue, New York, under several plans now being weighed by municipal officials and a committee of twenty-five persons. One idea, advanced by Mayor La Guardia, envisages opera, ballet and concert performances, under sponsorship of a non-profit group in cooperation with the city. Another plan considers leasing the 2,800-seat theatre and office-studio structure to a private group of business men who have already, it is reported, deposited a check with their proffer. This group proposes an opera season after Easter, with prominent conductors, under a well-known impresario. Still another group suggested to the city a plan involving a five-year lease of the theatre for popular-priced opera.

The building, recently taken over by the city on a tax foreclosure sale, was most recently known as the Cosmopolitan Opera House and was used by Stokowski for an NBC Symphony series last season.

Menuhin Flies to Britain to Play for Soldiers

Yehudi Menuhin arrived in Great Britain on March 15 to make his scheduled appearances in concerts for the Allied forces and for Russian relief. Mr. Menuhin flew over in an interval between his concert tours of the United States and South America.

Opera Auditions Won By Four Native Singers

Patrice Munsel, 17, coloratura soprano, from Spokane, Wash., and Christine Johnson, 26, contralto, of Hopkinsville, Ky., were named the winners of $1,000 each and contracts with the Metropolitan Opera in the annual Auditions of the Air on March 14. John Baker, baritone of Passaic, N. J., and James Pease, bass-baritone, of Franklin, Ind., received $500 each, with the Metropolitan taking an option on their services. The winners were selected from seven finalists. Regina Resnick, dramatic soprano, of New York, could not participate in the finals because of an opera engagement, but will receive another audition. Other finalists were Derna de Pamphilis and Mary Henderson, sopranos.

Miss Munsel is the youngest winner in the history of the auditions. Daughter of a dentist, she came East and has studied with William Herman, Giacomo Spadoni and Frank St. Leger. Miss Johnson, a former music teacher in Nashville, Tenn., after singing on the radio in that city, was engaged by NBC. She has appeared with the New Opera Company with which Mr. Baker also has been heard. The latter started singing in church choirs. Mr. Pease, an attorney, studied at the Philadelphia Academy of Vocal Arts and made his debut with the Philadelphia Opera Company.

(*Please turn to* RADIO, *page 10*)

Metropolitan On Tour As N.Y. Year Ends Successfully

Week of Non-Subscription Popular Works Precedes Fortnight in Chicago and Week in Cleveland

NEW YORK'S opera season approached its end as the Metropolitan concluded its regular season but remained to give its extra week of non-subscription performances before departing for three weeks on tour. Events of the final span included the close of the Ring cycle, and the appearance of several artists in new roles, as well as a celebration marking the 25th year of Wilfred Pelletier's association with the company.

The company embarks on its tour today, opening at the Chicago Civic Opera House on March 22 for a fortnight's stay, and then visiting Cleveland for a week. The singers will return to New York for Holy Week performances of Parsifal.

During the same period the Juilliard School of Music produced Gluck's Orpheus in English, with an all-feminine cast.

(*Please turn to page 7*)

BOSTON HONORS CHINA'S FIRST LADY WITH SONG.

Madame Chiang Kai-shek at an official reception by that city in Symphony Hall, before an audience of 4,000, received a check of $88,000 for the Free Chinese cause. Mobley Lushanya, Indian soprano of the San Carlo Opera Company, was chosen to sing the National Anthem as a representative of the oldest culture on this continent, and appeared in Chickasaw ceremonial dress as a Princess of that nation. Left to right, Miss Lushanya; Mme. Chiang Kai-shek; the Rev. Richard Cushing, representing the Bishop of Boston; Mayor Maurice J. Tobin, and Gov. Leverett Saltonstall, of Massachusetts.

CLEVELAND SURVIVES ORCHESTRAL FLURRY

CLEVELAND, O.—With the deadline for a solution of the local conductorial situation close at hand, a final committee was appointed recently to pick a conductor. It consisted of Percy W. Brown, Edgar A. Hahn, Charles B. Merrill and Lewis B. Williams, members of the executive committee of the Musical Arts Association, whose president is Thomas L. Sidlo.

Meanwhile 14 dismissed members of the New York Philharmonic Orchestra sent a plea to the Cleveland Orchestra musicians to support their protest. This writer has been authoritatively informed that the local committee pledging its agreement with and support of the New Yorkers had not consulted all members of the Cleveland Orchestra, in whose name the wire was sent. Merely those who signed it were responsible.

But there subsequently developed a free-for-all discussion *pro* and *con* Artur Rodzinski. Those Cleveland critics who seem to have a personal bone to pick with the conductor gleefully used this opportunity to reprimand him for chiding the audience at a recent symphony. His remarks were called forth by the listeners' failure to suppress at least to a degree loud outbursts of nervous coughing during some delicate portions of the Shostakovitch Fifth Symphony.

Meanwhile Dr. Rodzinski fulfilled his musical duties with his wonted precision and authority. His offerings glowed with intensity; his artistic support for Joseph Szigeti in the Beethoven Violin Concerto was exemplary. The violinist's reading was aristocratic and refined. Aaron Copland's Suite from the ballet, Billy the Kid, presented here, while insignificant as absolute music, seemed to have interesting possibilities as a stage accompaniment.

Metropolitan Visit Awaited

Music lovers are relieved to hear that the Metropolitan Opera again this spring, for the fifteenth season, will visit Cleveland. The week of April 5 will have eight performances of popular appeal, since no chances can be taken in these crucial times with modern or unfamiliar works. A large new audience from the ranks of war workers, who now can afford to spend the money for hitherto unindulged pleasures, is expected. The repertoire: La Forza del Destino, Faust, Traviata, Carmen, La Boheme with ballet performance of Dance of the Hours, The Barber of Seville, Aida, and Il Trovatore.

A recital of unusual interest was presented at the Higbee Auditorium by Viktoria Kerner, graduate violin student of Joseph Fuchs at the Cleveland Institute of Music. Miss Kerner is also a mezzo-soprano, studying with Estella Price-Heilborn. Her recital was unusual inasmuch as she displayed both achievements to fine advantage.

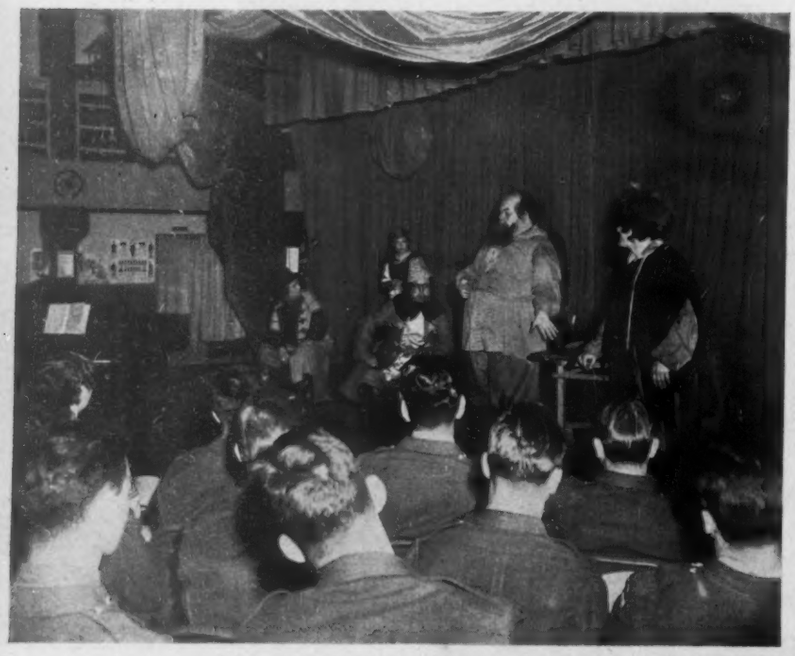
ROSA H. WIDDER.

New Pulitzer Prize Founded

An annual Pulitzer Prize of $500, similar to those in poetry, drama, the novel, and journalism, will be given by Columbia University in music, it was announced by Frank D. Fackenthal, provost, on March 17. The award will be for a work in the larger forms, or a choral or operatic work, including ballet, first performed or published by a composer of established standing resident in the United States. The travelling scholarship in music has been discontinued.

SAILOR'S HORNPIPE WITH A FRENCH ACCENT. At his Town Hall concert on March 8, René Le Roy, French flutist, was host to music-loving officers and sailors from the French battleship, Richelieu, whom he entertained afterwards at a supper party and dance. In the green room, backstage at the concert hall, Le Roy played his silver flute in honor of his nautical guests. In the group are: left to right: Le Mervel Fortune, Guillaume Jean, Mr. Le Roy, Roger Catte and Marius Bonato.

SALVATORE BACCALONI PRESENTS OPERA FOR SOLDIERS at the Service Club, C.R.T.C., Fort Riley, Kan. The Metropolitan Opera basso and his company gave acts in costume from Don Pasquale, Boris and Barber of Seville. He was invited to the camp by Corp. Everett Roudebush, former assistant conductor of the entourage, who was at the piano. The members were guests of Brig. Gen. Robert W. Strong at a formal dinner attended by high-ranking officials. Shown with Mr. Baccaloni in the Tavern Scene from Boris are, left to right, Franco Perulli, tenor; Elizabeth Wysor, contralto; Ivan Petroff, baritone; Mr. Baccaloni; and Carmine Ross, tenor. Other members of Mr. Baccaloni's company are Ruby Mercer, soprano; Norman Roland, bass; Mario Varchi, musical director, and Theodore Haig, pianist.



LATE NEWS BULLETINS

Beecham Refused Injunction Against Columbia Recording

U. S. District Court Judge Koxe in New York, on March 13 denied the application of Sir Thomas Beecham for a preliminary injunction against the Columbia Recording Corporation. Sir Thomas asked the company be restrained from issuing recordings of a suite from Rimsky-Korsakoff's Coq d'Or and Mendelssohn's Italian Symphony, made last Spring and also a proposed release of a recording of Sibelius' Seventh Symphony. The British conductor, who made the records with the New York Philharmonic-Symphony Society, alleged they were "imperfect" and not up to the standards set by him in previous recordings made in England. Sir Thomas also sought damages of $500,000 "for an alleged libel" and of $100,000 "for the sale of a certain phonograph record." Herbert M. Karp was his attorney, while Godfrey Goldmark, of Goldmark, Colin & Kaye, represented the company.

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Toscanini to Lead Benefit for Paralysis Fund

Arturo Toscanini, now recovered from his recent illness, will conduct the NBC Symphony in Carnegie Hall on March 24 in a program for the National Institute for Infantile Paralysis, it was announced on March 15 by the National Broadcasting Company. Toscanini collapsed in Philadelphia on Feb. 27 after conducting the Philadelphia Orchestra. His engagement with the NBC Symphony at Lakehurst, N. J., has been postponed. On April 4 and 11, he directs the final programs of the NBC Symphony in his annual radio series. At present he is resting at his Riverdale, N. Y., home.

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Cincinnati Symphony Opens with Prayer

CINCINNATI.—Observing this city's part in the world Day of Prayer, the March 12 concert of the Cincinnati Symphony Orchestra opened with prayer. It was the first time in the 75-year history of the orchestra that this custom had been observed.

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Philharmonic Situation Still Under Discussion

Efforts to adjust the situation existing in the relations between players of the New York Philharmonic-Symphony Society, the management, Board of Directors and Artur Rodzinski were being made as the Musical Courier went to press. Marshall Field, president and chairman of the directors, and William Feinberg, secretary of Local 802, are to meet to discuss the matter. Mayor F. H. La Guardia, who reportedly offered his good offices to the union, is said to have been responsible for this development.

Meanwhile, Dr. Rodzinski's hearing before the union, as the result of charges filed by Calmen Fleisig, chairman of the "shop committee" and one of the fourteen men originally slated to be dropped, has been postponed until "some time in April." Feinberg wrote Fleisig that Dr. Rodzinski had requested the postponement because he was "not able to appear at this time" due to "his contract with the Cleveland Orchestra," which will keep him on the road with the ensemble for the next four weeks. It was also learned that overtures had been made to Dr. Rodzinski to reinstate the fourteen men for next season and to set up a "discharge committee" to work out details for any changes the following year.

Negotiations are continuing between the union and Arthur Judson as to the length of next season. The union has asked a 30-week season, with an increase of 15 per cent in pay. No decision, however, is expected until the cases of the dismissed men are settled.

DEMOCRACY AND MUSIC CRITICISM

By Dr. Max Graf

43

A prominent former Viennese critic, now in America, contributes a refreshing point of view on the activities of his colleagues in the United States. Dr. Graf gives witty impressions of reviewing in a land where the tempo is quicker and the multiplicity of events greater, and where there is less slavish adherence to ancient and sometimes outworn traditions.

WAGNER OFFERS BRUCKNER A PINCH OF SNUFF, from a silhouette by Otto Böhler. Bruckner dedicated his Third Symphony to Wagner, his idol, while his Seventh contains Funeral Music written on the death of that composer. Musical life in late 19th century Vienna was rent by the antagonism between the "Bruckner ianer" and "Brahmsianer."

When I entered musical life in Vienna, the Bösendorfer Saal was the most famous hall for the performances of soloists and for chamber music concerts. It was a plain concert hall with wonderful acoustics, in which Franz Liszt, Anton Rubinstein and Hans von Bülow had played, and where the sounds produced by those great masters still seemed to linger in the marble walls under the opalescent lamps.

We music students used to stand on the over-crowded standees' place and, before the concerts began, we surveyed the members of Viennese society who passed haughtily by in elegant dresses and sought their seats in the first rows. Among these visitors to the concert hall, nobody held greater interest for me than a group of gentlemen standing in the aisle between the first few rows, laughing and being respectfully greeted by visitors. These were the music critics of Vienna.

They surrounded an old man with white, bushy eyebrows and pointed beard, who looked somewhat like an old hawk, with his bent back and large nose. He used to draw a silver snuff-box out of one of the back pockets of his black coat and offer the others a pinch of snuff. Then he pulled a red or blue handkerchief out of his pocket and began circumstantially to blow his nose. This little, old man was the famous music critic, Eduard Hanslick, the opponent of another small man with a big head, vivacious movements and excited temper: Richard Wagner.

Only a few years passed before I too stood in this group, sat in one of the first rows and was permitted to take a pinch of snuff from the oracle's box. I too became one of the music critics of Vienna, but since that day I have never entered a concert hall or an opera house without casting a longing glance at the young people on the standees' place, where the enthusiasm is brisk and the love of music unspoiled.

Europe vs. America

Now I am in a new country and in a New World, where music is spreading through the whole, great country, and love and understanding of the art are expanding in the fullest way.

As in Europe, the music critics here are—indeed, have to be—the leaders of this great movement, the experts who have to widen the public knowledge of music and musicians, and to sharpen the sense of true artistic values.

There is a great responsibility laid on the shoulders of the American music critic. His talent, knowledge, courage, enthusiasm and moral values can further or check the great musical movement in this country, which is working so consciously for the future.

Again, as when I was a young student in Vienna, I have to look with respect at the group of men who are in the forefront of the musical development.

There certainly is a difference between European music criticism and that in this country, and this is caused by the difference of the tasks and aims of the profession in the Old and the New Worlds. It may be interesting to analyze briefly these divergences and the reasons for them.

The Role of History

In the first place, Europe has a long history, an old tradition, a great wealth of music centres, each with a sharply cut personality. Vienna, for example, has been a great musical city for more than 400 years. Venice, Rome, Bologna, Naples can also boast of their ancient musical past. Berlin and Munich, Dresden and Hamburg have played in each case an important role in musical history. Even smaller cities such as Mannheim, Carlsruhe, Stuttgart, Frankfort and many others have been important.

How great has been the musical history of Prague, where Weber was once director of the Opera, Mozart conducted the first performance of his Don Giovanni, and later musicians such as Mahler, Muck, Klemperer and Zemlinsky worked! How imposing is the musical past of Budapest!

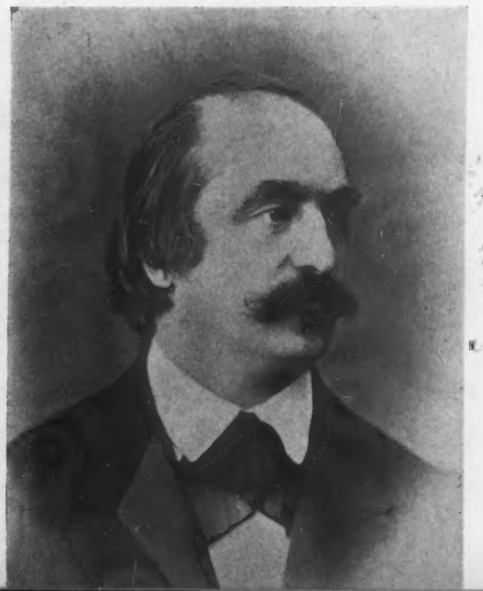
Thus, travelling through Europe, one also moved through scenes rich with memories. Everywhere stood houses in which great musicians had written their scores. Everywhere music was part of

(*Please turn to following page*)

A BENEVOLENT CRITIC: ROBERT SCHUMANN, from a drawing by L. Otto. Schumann, in the Neue Zeitschrift für Musik, which he edited, in 1853 acclaimed the young Brahms. The latter's fame dated from this time.

FAMOUS FIGURES IN THE MUSICAL BATTLES OF YESTERDAY

← **HUGO WOLF,** in the early 'Nineties. He dared to attack Hanslick (center) and was ostracized in that critic's newspaper.



→ **BRAHMS** in the 'Eighties. His music was ardently espoused by Hanslick, who could see little merit in the works of Wagner.

AMERICA'S GIFT TO ANCIENT ART OF THE REVIEWER

BERLIOZ LOOKS DOWN

from his monument on the Place Ventimille, Paris. Pioneer in the fields of musical Romanticism and novel orchestration, the French composer also had a marked influence through his critical writings.

(*Continued from page 5*)

the great past and had spun its threads from bygone times to the present as in a weaver's loom.

Effect of Tradition

In this world of rich history, musical culture and reminiscences, the critic maintained his place as a representative of musical knowledge and literary accomplishments. To be sure, there have been some music reviewers incompetent, stupid and badly educated. But the first music critics in European cities were men of the highest culture and great literary standards.

Hanslick in Vienna, one of the founders of music criticism in daily newspapers, certainly was one of the best writers in German of that day. He wrote a limpid, clear, spirited and witty critical style, almost as if he had been a French writer. Berlin also had its great writers, from Rellstab down to the days of Alfred Einstein, the latter now living in this country. Even in smaller cities, some noted writers on music have worked, such as Ferdinand Pfohl in Hamburg, Paul Bekker in Frankfort, Ernst Decsey (biographer of Bruckner and Wolf) in Graz.

Most of the music critics in Germany have been musicologists. The historical background was not lacking in these writers. Some of the great critics of Europe, in fact, belonged to the most important musical authorities of their time—such as Hanslick, who was professor of the history and aesthetics of music at the University of Vienna; Tappert and Einstein in Berlin; Fétis and Prunières in Paris.

America Newly Fledged

America, on the other hand, is a young country and its history of music is a short one. The country is turned toward the future. The critics bear much more lightly the great bag of historical knowledge on their back than do most of those in Europe. It is significant that none of the music critics in New York is a professional musicologist.

Music criticism in this country seems to me to be more unaffected, more vigorous, and often coarser than that abroad. The critic is less inhibited by historical knowledge and connections with the past, which in the case of writers in Europe often led to reactionary ideas, but nevertheless gave to the best of them a certain dignity, value and content. Instead of values of that kind, music critics in this country have more independence of opinion and ideas, and a greater energy in asserting their personality.

I know that there have been great literary personalities among the music critics in New York. I personally have long highly appreciated James Huneker (for years with the Musical Courier) as one of the greatest writers of our profession, and as a man of fancy and imagination and the highest culture. But, generally speaking, I think that music criticism in American daily papers is viewed more as reporting than as literary work.

"Lone Rangers" of Music

Critiques here seem to be a description of a performance or a concert of the day before, rather like the reports on other events of the day. The music critic is often a kind of lone ranger who gallops into a concert hall and disappears like lightning after having struck down the criminal who is the composer or virtuoso!

European criticism has had more the character of a literary undertaking. For example, the critics of Paris usually prepared their carefully written *feuilletons* once a week and took time to polish their opinions and to file their sentences like glittering jewels. Most of the critics of Berlin wrote twice weekly on concerts during this period, and those of Vienna did so from time to time, giving to their articles the highest possible literary perfection. They felt themselves to be writers and literary men, not reporters. Most of the music critics in Vienna collected their articles in books, among them Hanslick, Kalbeck, Heuberger and Korngold. It was the same in Paris (*e. g.*, Debussy and Vuillermoz).

To be sure, in America the Saturday or Sunday musical article is now also more or less of a tradition, and the critics are increasingly reprinting their best work. In New York, Olin Downes and others write regularly, besides their lightning daily criticisms, articles in the Sunday supplements which treat musical topics from a higher or at least more leisurely point of view, somewhat as the best European critics were wont to do.

The greatest and most essential difference between music criticism in Europe and this country is shared by the different form of society and public life.

In this democratic country the music critic is the leader of, and writes for readers who are accustomed to, public discussions, which are the very soul of a democratic society. "Democracy means discussion," as Masaryk, the former president-philosopher of Czechoslovakia, used to say.

From early school days the public has been prepared for the evaluation of discussions. It is more independent than the European public. It uses its own intelligence and has a skeptical attitude.

Society in Europe—and particularly in Germany—notwithstanding all modern appearances, had the historical feudal structure. It believed in "authorities," even if they were not rightly such at all, and in "superiors," even when they were definitely inferiors. The critic was part of this feudal machinery. He was a kind of Pope in the musical realm, and each town had one or mostly two of these dignitaries, who made war on each other.

The influence of great critics has been immense. All of Vienna, for example, swore by the criticism of Hanslick, and it was dangerous to oppose him. The name of Hugo Wolf disappeared for many years from Hanslick's newspaper (*Neue Freie Presse*) when he opposed the latter in the insignificant weekly for which the composer, during a score of years, wrote music criticisms.

"Mistakes" of Critics

The mistakes of music critics in this country (I presume that there are mistakes from time to time, as they are only human beings and not gods) are counterbalanced by the independent mentality of their readers. The latter do not accept all the erroneous or preconceived opinions of the critics with the same childish belief as European readers, who at the utmost clench their fists behind their backs when bowing to the influential one, or pass sarcastic remarks in coffee houses or at parties.

In this country, opinions of the professional critics are constantly kept in check by the criticism of the public itself, which does not hesitate to write protesting letters to the newspapers when they do not agree with some pronouncement. Moreover, in America these are frequently published.

Conditions in this country are certainly healthier and more favorable for the development of the arts. Music criticism in America may be unnecessarily harsh or reckless for a time, and the fine, sharp instrument of a critic's pen may sometimes be transformed into a boxer's glove. Injustice may become coarse, and mistaken dogmatism rude. But all such mistakes and exaggerations in a free-for-all discussion are counterpoised by the possibility that a rude block may be hit with a wedge of the same kind.

The fine and poisoned language of the salons, the sting of a viper, the deadly witticisms that quickly run through a town in Europe, are far more dangerous than brutal frankness. It is difficult to defend oneself against poison.

Criticism's True Role

But critics differ in various countries, as they represent the special spirituality of that land. A great critic is a notable moral and spiritual force, and the American member of that profession may be proud to contribute his share to the progress of musical culture in his country.

Teacher and instructor of a public that loves music; aid to the artist who is creating new forms of musical beauty and interpreter of the work of artists to the public, he is only the servant who carries the light to illumine the way. His real master is the creative artist himself, who really brings to the people a new vision and a new message.

CRITICS OF THE MODERN AGE

OLIN DOWNES

THE LATE W. J. HENDERSON (Above) AND LAWRENCE GILMAN

VIRGIL THOMSON

Dr. Max Graf, long prominent as a music critic and musicologist in Vienna, is now living in New York where he has been associated with the New School for Social Research. For many years he was teacher of musical aesthetics at the University of Vienna, and served as critic of many Vienna newspapers, including the Neue Wiener Journal, Die Zeit, Allgemeine Zeitung and Der Tag. He introduced the psychoanalysis of Freud into musical aesthetics in his study of Wagner's Flying Dutchman. He has published books on German Music in the 19th Century, Wagner Problems and Other Essays, Music of the Renaissance Period, and The Inner Workshop of the Musician. He also issued translations of Romain Rolland's Musical Paris, Alfred Bruneau's Musiciens Françaises, and La Musique de Russie. He is the father of Dr. Herbert Graf, stage director, formerly active in Salzburg and elsewhere in Europe, and now of the Metropolitan Opera.

Metropolitan Opera: Year's Finale Finds Large, Eager Throngs Attending

(Continued from page 3)

March 2.—The useful Metropolitan Opera Guild, which is doing so much for the cause of our leading lyric institution, held a Round Table at the Metropolitan Museum of Art, the subject being Opera in Its Relation to Drama, Architecture And Painting. The speakers were Francis H. Taylor, Herbert Graf, A. Hyatt Mayor and Lee Simonson. The next meeting will be March 23, when Opera, Voice, Instruments and Orchestra are to be discussed by Curt Sachs, George Szell, Deems Taylor, Emanuel Winternitz and Wilfred Pelletier.

Schorr Sings Farewell

March 2.—The third spoke of the Ring Cycle was memorable partly because Friedrich Schorr made his only seasonal appearance (The Wanderer) and at the same time sang his farewell at the Metropolitan. His voice, except for high tones, was in good shape, and he gave his established dignified interpretation. The audience showed its sentimental appreciation through individual curtain calls, and after the last act Schorr made a formal speech. Helen Traubel (Brünnhilde) was the other outstanding feature of the evening, with lavish and heartfelt expenditure of her gorgeously full and feeling tones. Melchior, not in his best voice, was Siegfried. Nadine Conner sang the Forest Bird with clarity and taste. Others aiding in a generally stimulative performance intensively conducted by Leinsdorf, were Branzell (Erda), List (Fafner) and Laufkoetter and Olitzki as the dwarfish miscreants.

March 3.—Trovatore with a brilliant cast. Carron received ringing non-claque applause for his vivid Radames. Bonelli tonalized and personalized di Luna with exceptional warmth. Flaming Castagna has no superior as Azucena. Roman (Leonora) gave a stunning performance. Sodero conducted.

March 4.—Nadine Conner's crystalline and well-informed singing as Pamina in The Magic Flute, was one of the highlights of the performance. Charles Kullman gave admirable grace and feeling to the music of Tamino. Josephine Antoine warbled the fireworks of the Queen. Brownlee was Papageno; Moscona, Sarastro; Cordon, the High Priest; Garris, Monostatos; Lillian Raymondi, Papagena. Walter conducted.

Bampton as Elsa

March 5.—Rose Bampton, in her first essay as Elsa, made the Lohengrin hearing a special occasion. Needless to say, she left nothing to be desired in the way of pulchritude. Her singing too fulfilled all demands, the music lying well for her and being voiced with art and warmth. Melchior's Swan Knight had all that singer's best attributes. Alexander Sved was a fully impassioned Telramund, impressive in tonal output and quality. Branzell did a thrilling Ortrud. Cordon and Warren added resonance as the King and Herald. Leinsdorf conducted.

March 6 (matinee)—A crowded house applauded a lively performance of Aida, lustily intoned. Martinelli assumed his familiar role of Radames. He scored particularly with the rounded and long-held high B flat in his opening aria. Milanov's Aida, with lovely sound at times, showed some restlessness in song and action. Bruna Castagna is a notable Amneris always, and was in top form. Cordon was the High Priest, Frances Greer the Priestess, Hatfield the King, and Bonelli the Amonasro, especially intensive in characterization and fiery in vocalism. Pelletier conducted. It was the twenty-fifth anniversary of his connection with the Metropolitan, and after the final curtain he was presented with an illuminated scroll by Cornelius N. Bliss acting for the Metropolitan Opera Association and the Metropolitan Opera Guild.

March 6. — Rosenkavalier had cast changes that made for animated interest. Irene Jessner was the Princess, whom she invested with charming womanliness and appealing singing. Nadine Conner, the new Sophie, an attractive picture, was a pleasure to the ear as well, with her silvery tones accurately and smoothly emitted. Novotna, a comely and spirited Octavian, made a truly successful debut in that role. List shone as usual in the part of Baron Ochs. Leinsdorf conducted.

March 8.—Don Giovanni with Pinza as the titular hero, never fails to offer at least one role ideally presented. However, Melton as Don Ottavio also attains top artistic heights with his polished use of tone and phrasing. Bidu Sayao was a charming Zerlina. Novotna sang Donna Elvira, Milanov was Donna Anna, and Cordon bassoed as Commendatore. Bruno Walter conducted.

The Ring Concluded

March 9.—The Ring Cycle ended in a blaze of glory, what with the conflagration of Walhalla and the kindling tones and impersonation of Helen Traubel. She is succeeding in making Metropolitan patrons almost forget that there ever was a Flagstad. Melchior has given out greater volume on other occasions but his Siegfried still stirs the imagination. Kipnis, an appropriately gruesome figure as Hagen, gave intensive meaning to the music and words. Familiar and always acceptable assumptions were those of Janssen (Gunther) Jessner (Gutrune) Alberich (Olitzki) Thorborg (Waltraute) magnificent in the great appeal to Brünnhilde. Leinsdorf made the matchless score a thing of searching drama and beauty.

March 10.—A lovely and appealing-voiced Mimi was Albanese in La Boheme, with Martini as Rodolfo, sung with becoming fervor and finesse, albeit he costumed the role a bit too sleekly for a poor poet. Valentino registered finely as Marcello, and Frances Greer did an engaging Musetta. Sodero conducted.

March 11.—Manon made its abidingly melodious offering with Novotna in the title part, an enticing picture but lacking some of the required vocal flexibility and delicacy. Tenor Kullman had a deserved ovation after his unctuous delivery of the Dream number. Brownlee was the Lescaut. Beecham gave distinction to the sensuous score.

March 12 (matinee).—Forza del Destino again sounded its tuneful seductions and sonorities under Walter's direction. Martinelli was the chief tenor, Milanov shone as leading soprano. Helping out the generally appealing performance were Mmes. Votipka and Petina, and Messrs. Warren, Pinza and Baccaloni.

March 12.—A benefit occasion was Carmen, with the house sold out to a local charitable organization, and no tickets available for the musical press. Beecham conducted and Irra Petina sang the role of the Sevillian siren, partnered by Jobin, Warren, Votipka, Olheim, Cehanovsky, De Paolis, Alvary. The Marriage of Figaro matinee on March 12 also was a benefit performance, minus press tickets.

HELEN TRAUBEL GETS AN "OSCAR" as the "Outstanding American Woman in Music" for the year from Mu Phi Epsilon. The Metropolitan Opera soprano was presented with a small ivory bust of Richard Wagner, on a pedestal of ebony and silver, and an illuminated scroll by this national musical honor sorority. The presentation was made by Leota Lane, president of the New York chapter, left, and Mrs. George Kingdom Parsons, right, chairman of the sorority's committee on awards, at Miss Traubel's final Metropolitan appearance of the season, as Brünnhilde in Götterdämmerung.

HERTHA GLAZ, contralto, as Waltraute in Die Walküre and Götterdämmerung, roles which she has sung at the Metropolitan Opera, where she made her debut this season. Miss Glaz' debut role was Amneris in Aida.

AWAITING THE DECISION. Three finalists, chosen from over 600 in the Metropolitan Auditions of the Air, examine the "boards" outside the opera house. Left to right, John Baker, baritone, of Passaic, N. J.; Mary Henderson, soprano of Montreal; and Christine Johnson, contralto of Hopkinsville, Ky. The four other finalists were Derna de Pamphilis, Patrice Munsel and Regina Resnick, sopranos, and James Pease, bass-baritone. (Story on page 3.)

Larry Gordon Photo

N. Y. Concerts: Spring Programs Are Marked By Return of Noted Artists

[Editor's Note—The abbreviations used for the names of the various auditoriums are: CH for Carnegie Hall; CCH for Carnegie Chamber Music Hall; TH for Town Hall; TtH for Times Hall; TB for The Barbizon; BP for Barbizon Plaza; SH for Steinway Hall.]

CONCERTS in New York during the last fortnight brought a truly variegated assortment of orchestral and recital events. In keeping with the approach of spring and the nearing of the season's end, the programs presented some of the more eminent artists in their final appearances of the year before the New York public.

Feb. 19—At the some of Mrs. John Henry Hammond in East 91st Street, Alexandre Gretchaninoff (with himself at the piano) gave a musicale of his own compositions, assisted by soprano Jenny Tourel and harpist Marcel Grandjany. The Russian master's music scored throughout with its wealth of melody and refined workmanship. The accomplished soloists won individual triumphs.

Feb. 20 (TH)—Six operatic arias and a number of songs made up Jan Kiepura's recital, sung and interpreted with his customary charm, style, fire and dash. The Polish tenor's own arrangement of Wieniawski's Kujawiak and his vivifying delivery of several Russian examples (as a tribute to the Red Army) brought cheers. Otto Herz played sympathetic accompaniments.

Feb. 21 (TH)—An all-Bach program by Rudolf Serkin at the New Friends of Music concert. In fine form, he gave highly musical and tonally brilliant readings, including the Goldberg Variations, done without repeats, so that its performance lasted a little less than an hour. Serkin made marvelously contrasted pictures of the vast gallery of morceaux.

Feb. 21 (matinée TH)—A first New York recital by Ruth Terry, mezzo-soprano from California (who has studied with Lotte Lehmann), with Paul Ulanowski as skilled piano associate. A warm voice, sounding best in British Children's Prayer by Jacques Wolfe, clear diction and interpretative sense are Miss Terry's assets.

Feb. 22 (TH)—Oscar Ziegler's program revealed his scholarly attainments in such representative works as Beethoven's Opus III Sonata, Rossi's Toccata, Bach's Chromatic Fantasy and Fugue, Schumann's Symphonic Variations and Mozart's B flat Sonata (K. 315c). The performer gave each composer full meaning, and made admirable blendings of tone, technic and pedalling.

LOTTE LEHMANN and BRUNO WALTER (Above) revived their famous Salzburg Lieder recital for the first time in New York at Town Hall on March 14.

← JOSEF HOFMANN gives his only New York recital of the season this afternoon (March 20) in Carnegie Hall, his 150th appearance there.

Rare Choral Music

Feb. 23 (TH)—Choral and instrumental music under the direction of Lazare Saminsky and under the auspices of the National Conference of Christians and Jews. Mr. Saminsky led his Emanu-el Choir in the first performance of an excerpt from Normand Lockwood's Seven Last Words—music of solemn intensity and original accompaniment; and in other music by Randall Thompson, Moses Milner, Gluck, etc. Maria Maximovitch, soprano, Mildred Young, contralto, the Columbia University Choir, Marcel Grandjany, harpist (in his own charmingly played Rhapsody) and Felix Salmond, cellist, assisted by the harpist, and Robert Fizdale, pianist, all scored decisively.

Bartlett-Robertson Delight

Feb. 24 (TH)—Bartlett and Robertson in a program including Bach-Burmeister Fantasia and Fugue, G minor, Farnaby's Tune for Two Virginals, Haydn-Brahms Variations, Arthur Benjamin's Jamaican Rhumba (repeated) Arnold Bax's Poisoned Fountain (dedicated to the players), Isidor Philipp's arrangement of the Mendelssohn Scherzo from the Midsummer Night's Dream and the Chopin Rondo. The polished and stimulative art of the famous couple resulted in four post-concert encores.

Feb. 26 (TH)—Brailowsky ended his Chopin series of six recitals presenting 170 of that composer's works. The final concert had three Nocturnes, nine Mazurkas, twenty-four Preludes, the Barcarolle, two Valses and the A flat Polonaise. The whole undertaking was not only a marvelous feat of memory but also a musical and pianistic achievement of high order.

Feb. 27 (CH)—The Students' Concert of the Philharmonic had as solo interest the expert and ingratiating cello playing of Joseph Schuster in Saint-Säens' A minor Concerto. The hearers fêted him becomingly. Barbirolli gave fine support and also led his own Concerto Grosso based on Corelli, and works by Ravel and Rimsky-Korsakoff.

Feb. 28 (CH)—Sunday afternoon concert of the Philharmonic featuring Sgt. Eugene List as soloist in Rachmaninoff's Piano Concerto No. 2, for which the youthful artist found exactly the right romantic atmosphere set forth with charm of tone, and accurate fingers. Barbirolli and his orchestra made their own music with the conductor's Concerto Grosso, Ravel's Mother Goose Suite, and Rimsky-Korsakoff's Capriccio Espagnole (all repeated from the evening before) and the lively Overture from Menotti's The Old Maid and the Thief.

New Friends' Finale

Feb. 28 (TH)—The New Friends of Music closed their series of chamber music concerts with a matinée concert by the Budapest Quartet and Luigi Silva, cellist. The fine tonal qualities of the Budapest group were shown at their best in Haydn's quartets, Op. 26, No. 4, and Op. 77, No. 1. A novelty was the Bach unaccompanied cello suite in C minor, No. 5, played by Silva (noted cellist of the Eastman School faculty) with facile technic and high respect for the composer's style.

Feb. 28 (TB—Junior American ORT presented Artur Balsam, pianist, Ethel Kramer, violinist and Richard Harvey, baritone. The young violinist, in Wieniawski's D minor Concerto and three solos, brought enthusiastic response with a facile and understanding performance. Balsam also won honors in Mozart, Chopin, Brahms and Beethoven readings. ORT is the organization for Rehabilitation through Training.

Feb. 28 (TH)—John Feeney, tenor, de-

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spite some voice limitations, showed excellent schooling and sincere feeling in a long program with the masterful assistance of Edwin McArthur at the piano. The St. Jude Girl Choir (Maria L. Balling, piano) gave two well sung groups.

March 1 (TiH)—Violinist Emanuel Zetlin met with enthusiastic response. Clean technic, crisp, pure tone, good taste and stylistic sense were in ample evidence. Special interest centered in the rarely heard Dohnanyi Sonata in C sharp minor, op. 21, and Spohr's Concerto in D minor. Able collaboration of Milton Kaye at the piano.

Sidney Foster's Recital

March 1 (CH)—American born and trained young Sidney Foster drew a large, ovational audience and impressed with his mature handling of Beethoven's Sonata in A flat, opus 110, and Chopin's in B minor. Throughout the program he displayed the same musical command, together with strong and sure fingers and varied manipulation of tone. A new Sonata by Norman Dello Joio revealed rather free but informed writing in the modern manner. Foster's future augurs luminously.

March 2 (Museum of Modern Art)—"Five Serenades of Rare Music Ancient and Modern." A fascinating concert, with the Britt String Ensemble in Mozart's G minor Quintet (K. 516) Debussy's Sonata for flute, viola and harp; Virgil Thomson's Choruses from the Medea of Euripides; Martinu's Piano Quartet and Chabrier's choral A la Musique. In the last-named, Janet Fairbank's soprano aid was delightful. René Le Roy and Carlos Salzedo shone effulgently in the Debussy pages. The Britt Ensemble and the Chamber Music Guild Quartet had enthusiastic recognition. In Thomson's opus, he conducted the St. Cecilia Club.

Horowitz Draws Throng

March 2 (CH)—A Horowitz recital always draws a full house in New York and brings tumultuous plaudits. This evening proved no exception. The pianist was splendidly in the mood interpretatively and technically. If his Scarlatti (three Sonatas) showed delicate agility, Rachmaninoff's B flat minor Sonata stressed power and passion, Mendelssohn's Variations Serieuses reflected elegance, and a Chopin group was proclaimed with all the facets of romance and color at Horowitz's command.

March 2 (TH)—In the penultimate concert of the Mozart Concertos series, Clarence Adler (again with the assistance of Leon Barzin's alumni group of the National Orchestral Association) did the A major (K. 488) and C minor (K. 491). Harold Cone's (an Adler pupil) cadenza for the former was done for the first time. Frederick Jacobi, guest commentator, discussed the relationship between the piano Concerti and Mozart's other works. The evening was of keen enjoyment for Mozarteans, who appreciated the restraint and delicacy of the Adler playing and the intricate understanding with the conductor and his ensemble.

March 3 (TH)—Hortense Monath, although provided with every kind of technical equipment on the piano, never uses it for mere display but prefers to be the interpreter pure and simple. Her endeavor is aided successfully by her sure musicianship and understanding of style. Connoisseurs followed with full satisfaction her radiant readings of a fine program including such severe tests as Beethoven's Thirty-two Variations and the Sonata opus 109, Bach's D major Toccata and Schumann's C major Fantasia.

Barbirolli Revives Scriabin

March 4 (CH)—Scriabin, except for his piano pieces, has pretty well faded out of the repertoire, and so Barbirolli's revival of the Russian's Prometheus had only historical interest. Its literary program deals loosely with the history of mankind; the music is disjointed, turgid, unconvincing. Debussy's Fantasie for piano and orchestra, another rarely heard work, dating from his early period, sounds uninspired and thin, stuffed with conventional passage work. Nadia Reisenberg played the solo part glibly and colorfully. She assisted also in the Scriabin opus which gives prominence to the piano. Weber's Oberon Overture, Elgar's Enigma and Mendelssohn's Scherzo from Midsummer Night's Dream completed the program.

Landowska Conquers

March 4 (CH)—Wanda Landowska, pianist of exquisite finesse and peerless harpsichordist. With the collaboration of a chamber orchestra led by Herman Adler, Mme. Landowska demonstrated her entire command of Bach's Weinen, Klagen, Sorgen, Zagen, Bach's Concerto G minor, Fifth Brandenberg Concerto and Mozart's F major Concerto (K. 413). The co-artists Rénê Le Roy, flutist, and Joseph Fuchs, violinist, entered fully into the spirit, with playing of rare delicacy and insight. Mme. Landowska's crystalline purity of tone and effortless dexterity, made both her harpsichord and piano art a revelation of loveliness.

All-American List

March 5 (CH)—Janet Fairbank, soprano, deserves praise and congratulations for her initiative in program making. The entire list was made up of songs by contemporary Americans—Creston, Thomson, Van Vactor, Cage, Bowles, Ernst Bacon, Diamond, Bela Wilda, Chas. Naginski, Harry K. Lamont, Mary Howe, Theodore Chanler. Miss Fairbank displayed entirely sympathetic understanding and interpretative skill for the modern idiom. Carl Kritz played excellent accompaniments. A large audience and many of the composers attended.

March 5 (TH)—Viliam Simek, Czech violist, opened with Beethoven's Kreutzer Sonata (Lukas Foss at the piano) then did Dvorak's not too inspired A minor Concerto, Hindemith's sparkling Sonata in E, and a Wieniawska Polonaise. Simek's best qualities are technical brilliance and a tone of fine texture.

Barzin Gives Schubert Mass

March 6 (matinee, CH)—Barzin's National Orchestral Association revived Schubert's Mass in G, sung by the Collegiate Chorale, (Robert Shaw, director) with soloists Patricia Neway, soprano, Gordon Berger, baritone, Hugh Fleming, tenor. In three interesting songs by William Schuman, Miss Neway displayed perfect diction and unusual spontaneity in delivery. A Guy Ropartz Requiem for soprano solo (Ruth Cottingham) chorus and orchestra, had piquant quality. The chorus was admirable in both its contributions.

March 7 (CH)—Dorothy Maynor has tonal power, rare pianissimos, and ease of emission, but does not shine through versatility as an interpreter. That should come with continued experience. In some ancient airs, Verdi's Ave Maria (from Othello) several songs in English, and some Lieder and French chansons, she had much to give that afforded pleasure and her applausive reward was in proportion.

League Honors Guarnieri

March 7 (Museum of Modern Art)—The League of Composers honored Camargo Guarnieri, Brazilian composer, with an entire program of his works, including chamber music and piano and vocal solos. Rich colorings, much melody and characteristic Latin-American rhythms and harmonies, all used with exquisite musicianship, made the occasion truly delectable. The most distinguished performers were the composer himself, Jennie Tourel (with Guarnieri accompanying) Samuel Dushkin, Beveridge Webster, Joseph Schuster, and Arnaldo Estrella.

Piatigorsky in Martinu Novelty

March 7 (Frick Gallery)—Piatigorsky's cello art (Valentin Pavlovsky at the piano) stirred the hearers with three Sonatas, Weber's Theme and Variations, and other pieces including the first New York performance of Martinu's Variations on a Theme of Rossini. Piatigorsky is a musician extraordinary and *chameur par excellence*.

March 7 (TH)—Rashela Jelinek, young Yugoslav-American soprano, made a strong impression at this debut, with Dorothy Wagner giving piano assistance. Especially the Casta Diva aria (Norma) evidenced a full-range voice and warm feeling. The New York daily press was eulogistic with reviews.

March 8 (TH)—It was a treat to hear the flute featured at this concert, and even more, to hear the art of its player, Rene Le Roy. He is a superb musician and stylist and a virtuoso of the first order, with an entrancing quality of tone. Self-effacingly he did not perform solos but used small instrumental groups to accompany him in four Concertos. They were by d'Indy, opus 89, Robert Casadesus, Quantz (flute teacher of Fredereick the Great) and Le Clair. The last named two older works are delightful, d'Indy's smells of the midnight lamp, and the pages of Casadesus have attractive themes, highly skillful writing and musical refinement and unusual *esprit*. If you care to know, Georges Barrere was an attentive listener.

Szigeti with Philadelphians

March 9 (CH)—Szigeti's violin participation made this concert stand out as particularly noteworthy. Instead of choosing ancient war horses for his numbers, he played Prokofieff's first Concerto, and Mozart's early one, No. 5, in D major (K. 219). The artist regaled with limpid tone and aristocratic graces in the Mozart, and put boundless gusto and brilliancy into Prokofieff's vivid writing. The accompanist was the Philadelphia Orchestra guided tactfully by Eugene Ormandy. He also led his own full bodied and effective transcription of Handel's Concerto Grosso No. 12 in B minor, and a rollicking interpretation of Strauss' Till Eulenspiegel.

March 9 (Brooklyn Academy of Music)—Sir Thomas Beecham conducted the Brooklyn Symphony in the third concert of his series. He has the gift of making the most of an ensemble which has altered even since the last concert due to the drafting of members of the orchestra, among them Maurice Wilk, the youthful but brilliant concertmaster.

The program opened with Mozart's C Major (Linz) Symphony, followed by Oscar Levant's Caprice, Liszt's Tasso, and a Schumann Symphony. The expected Beecham mastery and vitality were richly present.

Kurtz Leads Philharmonic

March 10 (CH)—Efrem Kurtz began a fortnight's guest conducting of the Philharmonic and bore out previous favorable estimates of his abilities. A Prelude and Allegro by Couperin was disclosed in the Milhaud orchestration, overelaborated and unstylistic. The symphony was No. 2 by Dimitri Kabalevsky (broadcast last November in the NBC Toscanini series), a hurly-burly, meandering score reminiscent of several of the better Russian Romantic composers. Scapino: A Comedy Overture by William Walton, also is animated matter, chattering gaily but not importantly. Efrem Zimbalist was the violin soloist in Beethoven's Concerto, a reading of impressive musical and intellectual command, beautifully toned and proportioned.

March 10.—The first concert in a Festival of American Music, jointly sponsored by the Juilliard School of Music and the Society for the Publication of American Music, took place at the Museum of Modern Art. The works heard were a String Quartet by Daniel Gregory Mason, played by Rena Robbins, Mary Ann Canberg, Kathleen Broer and Bettina Rouler; Quintet for flute and strings by David Van Vactor, in which the performers were Mary Miles, Ivan Petroff, Miss Robbins, Aaron Chaifetz and Miss Rouler; and Loeffler's String Quartet, done by Andor Toth, Messrs. Chaifetz and Petroff and Elizabeth Harter. The program served to set forth these works in a persuasive light, and the idea of the festival is one meriting repetition.

Bostonians Introduce Harris' Fifth

March 11 (CH)—Beautifully played by the Boston Symphony Orchestra was Vaughan Williams' Fantasia on a theme by Thomas Tallis, for double string instrumentation. Then came Roy Harris' new Fifth Symphony, its first concert hearing in New York. (Boston had the premiere February 26.) The three movements, entitled Prelude, Chorale, Fugue, reveal the strongest and best symphonic product so far heard from the gifted Harris pen. The music is thematically simple, direct, vivid, the two end movements rugged and defiant, the middle section nostalgic and of deep brooding sentiment. The orchestration (featuring much trumpet and other brass) has ingenuity and scintillation. The score is dedicated to the Soviet people. Schumann's Spring Symphony ended the concert.

THIS IS RADIO

By Alfred Human

If you wonder what our soldiers think of good music, consider this message from a Corporal now in Miami, a run-of-the-mill youngster, according to his own words, who has heard only two or three operas in his life:

". . . On Saturday afternoons you will find every man with free time crowding the radios. The Metropolitan is on, and are we hungry for this kind of music! And on Sunday nights a great many of us wait for the Metropolitan Auditions of the Air. . . . Who will win? We have our own favorites and our notions of singing and we speak up. . . . Man, when I get out of the Army I know I will buy tickets for the opera, and I have heard many others say the same."

. . . This soldier is one of millions. Who can doubt that the Metropolitan broadcasts are creating countless converts for the opera of tomorrow? . . .

The final event of the season, General Manager Edward Johnson's announcement of the winners, on Sunday, March 14, on the Blue Network, was probably cheered by these music-hungry listeners in the camps. For here was the colorful culmination of the contest, with rich awards for two appealing girls, one a lass of seventeen . . . Patrice Munsel, of Spokane, Wash., seems to possess a voice of exceptional breadth and richness, a tone of authentic coloratura quality . . . We like her rhythmic instinct as demonstrated in the Lucia Mad Scene bravura . . . Christine Johnson, of Nashville, Tenn., the prize-winning contralto, is likewise a deserving vocalist, with velvety timbre and power that court recognition. . . .

Voluntary Radio Donors

. . . When broadcasting was in its infancy, only some eighteen years ago, Arthur Judson made a revolutionary suggestion. Pointing to the British system of a tax on each set, Mr. Judson urged that the radio owner contribute regularly and thereby create a fund for worthy programs . . . The other day we asked Mr. Judson how his idea finally worked out . . . Prepare for a surprise! Voluntary contributions from radio listeners are today an important source of revenue for the Philharmonic-Symphony Orchestra of New York . . .

You have doubtless heard Deems Taylor, Nelson Eddy, John Barrymore and others make pleas for the radio memberships—$1 a certificate, $5 for the programs and membership . . . The donor also receives a souvenir, this year a Philharmonic centennial medal, formerly a booklet on Beethoven or Brahms by the late Pitts Sanborn, or Herbert F. Peyser's Mozart and Some Masterpieces, or perhaps, an autographed program . . .

. . . Here are the rather amazing figures showing the total of voluntary radio memberships each year, representing every state and U. S. possession and every Pan-American country: 1935-36: 6,159 1936-37: 6,796 1937-38: 9,637 1938-39: 9,415 1939-40: 9,205 1940-41: 10,051 1941-42: 10,049 1942-43: 12,000.

These 12,000 listeners constitute only a mite of the total world audience of the Philharmonic but they contribute freely and gladly that others may share the enjoyment . . . 12,000 stanch friends of symphonic music. . . .

Impressions of a Fortnight

We heard a tribute to WQXR the other day in the studios of one of the chief stations. . . . "Whenever I need a change from our own routine programs," commented one executive, "I tune in on the continuous good music show on WQXR." . . . This station has pioneered in music for years and remains a favorite stopping place on the dial for many a musician in quest of unhackneyed offerings. . . . Eddy Brown, the Auer violinist and conductor who directs WQXR's music, maintains these programs on a lofty plane. . . .

Speaking of uncompromising musicians on the air, there is Egon Petri and his Sunday 11:05 a.m. piano recital series on WABC, and Conductor Alfred Wallenstein of WOR. . . . Petri played the Bach-Busoni Triple Fugue and Busoni's Indian Diary, stern stuff. . . . Wallenstein provided this sturdy and engaging music: the Prelude, Chorale and Fugue, Pachelbel-Delamarter; Elegie, King Christian Suite, Sibelius; St. Paul Suite, Gustav Holst. . . . Wallenstein and his Symphonic Strings can be depended on for urbane and arresting programs over the Mutual-WOR. . . .

Among recent "first times" we remember Stokowski's leadership of the NBC Symphony in Prokofieff's Alexander Nevsky with the Westminster Choir and with Jennie Tourel, contralto, whose musicianship and singing proved markedly impressive. . . . The viola proves itself a sympathetic instrument with a large tonal palette in the hands of William Primrose. . . . The violist was collaborator with the reliable Nino Martini and the Kostelanetz Orchestra on WABC, March 14. . . . Gladys Swarthout, also on WABC, is a Sunday fixture, as persuasive and warm vocally on the air as on the opera stage or recital platform. . . . Captain Frank M. Chapman, U. S. Marines, the baritone-husband of Miss Swarthout, has recovered from the recent siege which worried all his friends . . . .

Chalk down this event conducted by Stokowski, WEAF, March 14: Vaughan Williams' vigorous Symphony in F minor, Morton Gould's New China March and Red Calvary March, pulsating, propulsive writing adeptly used by Stokowski to celebrate our Allies; and Debussy's Afternoon of a Faun. . . . Samuel Chotzinoff, NBC's commentator on this program, demonstrated his understanding of simple, straightforward delivery and brevity—a virtue which can be earnestly commended. . . .

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Stephen Kovacs and Annette Coreau, duo-pianists, broadcast over WNYC on March 10.

The radio premiere of a new violin concerto by Vladimir Dukelsky, played by Ruth Posselt with the Boston Symphony, under Richard Burgin, is being given tonight (March 20) on the WJZ-Blue Network at 8:15 p. m. The world premiere took place the previous day.

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Leopold Stokowski, taking over the engagement scheduled for Toscanini, who was ill, made his first appearance in a concert for USO when he conducted the NBC Symphony Orchestra at the Lakehurst, N. J., Naval Air Station on March 17.

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Jennie Tourel, mezzo-soprano, substituted for Lotte Lehmann on Feb. 21 in the $100 war bond broadcast series over WQXR sponsored by the Treasury Department. Miss Tourel sang songs of Aubert, Duparc, Tchaikovsky and Shostakovitch. Nadia Riesenberg, pianist and the Perolé String Quartet also participated. Miss Tourel, a few days previously sang three groups of Gretchaninoff songs, with the composer at the piano, at the New York home of Mrs. John Henry Hammond. Marcel Grandjany, harpist, also accompanied.

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Sonatas for violin and cello with piano, by Robert Casadesus, were heard over WQXR during the week of March 7. Gaby Casadesus was the assisting pianist. A new concerto by Mr. Casadesus for flute and chamber orchestra, had its premiere at the Town Hall concert of René Le Roy, flutist, on March 8.

DOROTHY MAYNOR,

soprano, gave a Carnegie Hall, New York, recital on March 7.

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BOSTON: San Carlo Opera's Season And Symphony Events Appeal

By JULES WOLFFERS

J. Abresch Photo
JULES WOLFFERS

BOSTON.—The past week has been a veritable welter of musical activity here—opera, symphony, recitals, concerts of old music, programs of new music, choral concerts, school and college programs, lectures—with sell-outs at some events and good houses at the rest. Those musical pessimists who believe there is no room or desire for good music in wartime might have had their eyes opened here.

Fortune Gallo brought his San Carlo Opera Company to the Boston Opera House for a nine-day stay, which opened with Aida. It was evident that here was a revitalized San Carlo. The singing was excellent, the acting of high order, the staging smooth, chorus and orchestra adequate, the conducting of Carlo Peroni brilliant.

Mobley Lushanya in the title role was thoroughly convincing both as singer and actress. The surrounding roles were more than competently done, with Margery Mayer as Amneris, Aroldo Lindi the Rhadames, and Mostyn Thomas, Harold Kravitt, Richard Wentworth, Francesco Curci and Frieda Bleicher in the supporting parts. The indefatigable Peroni was the motivating force behind the whole performance.

And so it was through the week—Traviata, Carmen, Rigoletto, Faust, Cavalleria, Pagliacci, Boheme—fine performances individually and collectively, smooth staging by Louis Raybaut, a talented ballet headed by Lydia Arlova, with conductor Peroni a tower of strength at all times.

Boston Singers Heard

Noteworthy was Eugene Conley's Boston debut with the San Carlo as Alfredo in Traviata on Sunday afternoon. Mr. Conley, who hails from these parts, showed his fellow townsmen that he has a beautiful and expressive tenor with dramatic ability of high order to match his unusual voice. As Rodolfo in a stunning performance of Boheme, (Friday) Mr. Conley was superb. Every singer in this performance was excellent—Dorothy Kirsten, Mimi; Sheila Vogelle, Musetta; Mario Valle, Marcello; Harold Kravitt, Colline; Stefan Kozakevich, Schaunard; Richard Wentworth; Francis Scott—all shared in the ovation the capacity audience deservedly accorded them.

Two other Bostonians—Jeanette Giaffi and Thelma Jerguson—made their debuts. Miss Giaffi pleased another capacity house with her Micaela in an exceptionally well-done Carmen (Monday) which brought exotic, vibrant Coe Glade to the title role. Miss Jerguson showed undeniable vocal talents as Santuzza in the well-worn but still functioning Cavalleria. In this work Stephen Ballarini's Alfio created a fine impression of vocal taste and acting ability.

Szell Conducts Symphony

On the symphonic side, George Szell returned as guest conductor of the Boston Symphony in the fifth pair of Monday-Tuesday concerts. His program was the same with which he made his outstanding debut here in the regular series: Schubert's Symphony No. 7; Smetana's String Quartet, From My Life, as orchestrated by Mr. Szell; and Smetana's symphonic poem, The Moldau.

Carmen Amaya and her company of Gypsy dancers and musicians, with guitarist Sabicas, and Antonio Triana, dancer, gave Spanish and Gypsy dances and songs at Jordan Hall, in two performances. The dynamic Amaya showed Bostonians (plus a large Spanish contingent) just how and why she has earned the title, "The Human Vesuvius," Artistically El Amor Brujo by DeFalla, was the high spot of the program—choreography and execution being first class.

Other noteworthy events were Adolph Busch and Rudolf Serkin in a masterly violin-piano sonata recital, and Jan Peerce, Metropolitan Opera tenor, revealing his finely resonant voice in the final concert of the Morning Musicales at the Hotel Statler to applause of the warmest sort.

(*Other picture, page 3*)

Fortune Gallo, director of the San Carlo Opera Company, left, and Maestro Carlo Peroni, musical director of the same organization, right, congratulate Eugene Conley, tenor, following his first appearance in his home town, Boston, as Alfredo in Traviata.

Jules Wolffers, Musical Courier's new representative in New England, was born in Antwerp and received his musical education in Brussels, London and Boston. He has been active in the Massachusetts city as pianist, conductor, lecturer, critic, writer and teacher, and has appeared with his wife, Harriette Elkind-Wolffers, violinist, in recitals in New York, Boston, and other cities. Mr. Wolffers played as soloist with the Boston Civic Symphony and made his debut as conductor with the Boston String Orchestra in 1942, at a broadcast concert dedicating Mutual Hall. He is a faculty member of Boston University College of Music, and for three years was music consultant and member of the auditions board of the State Federal Music Project. Two of his musical settings were performed by the Boston Women's Symphony. For seven years he served as music editor and critic of the Boston Advocate and has contributed articles to a number of magazines.

D'Andria to Stage Opera Festival in Newark

Marking his first appearance in metropolitan New York in a season of grand opera, Giorgio D'Andria brings his National Grand Opera Company to Newark on May 4 for a week of performances. The company will appear in the Mosque Theatre under the auspices of the Essex County Symphony Society, Mrs. Parker O. Griffith, president. Harry Friedgut, vice president and general manager of the Society, made the arrangements with Mr. D'Andria. Eighteen members of the Metropolitan Opera Association will be heard in the seven performances. The chorus, ballet and orchestra will also be drawn from the Metropolitan's personnel.

Although the company has toured in the East, West and South, most of its activities have been confined to Havana, Puerto Rico and South America where annual seasons are presented. In Atlanta, Ga., which like Newark has hitherto had visits of the Metropolitan Opera, Mr. D'Andria staged an opera festival for the Dogwood Festival Association.

The Newark season, the first operatic festival in the East, will replace the usual season of Stadium Concerts, which for the past seven years has been held outdoors. Due to dim-out regulations, the Essex County Symphony Society cancelled the plans for this spring, and replaced the symphony concerts with the opera festival.

The following artists have already been engaged by Mr. D'Andria: Jarmila Novotna, Doris Doree, Salvatore Baccaloni, Raoul Jobin, Kerstin Thorborg, Robert Weede, Vivian Della Chiesa, Jess Walters, Alexander Sved, Louis D'Angelo, Nino Ruisi, Marita Farell, Josephine Tuminia, Lucielle Browning, Thelma Votipka, Francesco Valentino, Jennie Tourel, Nicola Moscona, Rachel Ravina, Kurt Baum, Wilfred Engelman, Eugene Conley, Christina Carroll, Lodovico Oliviero.

Cesare Sodero, Metropolitan Opera conductor, and Angelo Canarutto, of the same company, will divide the podium assignments. Giacomo Spadoni will be the assistant conductor. Mr. D'Andria said he will announce additional artists later. The repertoire will comprise Aida, La Traviata, Carmen, Faust, Boheme, Rigoletto, and La Forza del Destino.

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THE DANCE: Eloquent Language of the Hands May Portray Dramas of the Soul

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Peggy V. Taylor needs no introduction to the dance world, for her professional career dates from the Denishawn era. She has been actively associated with the dance since that time and, if initiative, inventiveness, imagination and the courage to carry out ideas are necessary factors in the development of an art, Miss Taylor has surely contributed a substantial portion of each.

In 1922 she left the Denishawn Company in order to advance some of her own ideas in the dance and founded what probably was one of the first Studio Dance Theatres. Two years later she established a school of concert dancing where her dance compositions created such a demand that it soon became necessary for her to have them published. After a formal invitation to become a member of the Concert Dancers League, Miss Taylor appeared in 29 concerts during one season in New York City alone.

Nor was the journalistic phase of the dance slighted, for in spite of all this activity, she was the New York correspondent for the Dancing Master Magazine, and the Dancing Times of Johannesburg, South Africa. Movies and television also shared in the dancer's talents.

PEGGY V. TAYLOR AND VARIED EMOTIONS EXPRESSED BY HER SENSITIVE HANDS.

Reading clockwise from upper left hand corner the hands express anguish, terror, affectation, request, fear, decision, grief, and a caress. Miss Taylor will present her unique program at the Carnegie Chamber Music Hall on April 9.

Subtle Indices

Besides being a devoted advocate and student of ballet technique, Miss Taylor has successfully developed her unique dances for the hands, which stem from years of study of the Oriental dance and philosophy.

"It was Claudius Galen, the learned Greek physician and medical writer of the second century, who said, 'The hand is the organ of the mind.'" Miss Taylor said, when asked to tell about her special form of work. "And," she continued, "modern medical science confirms that through training the fingers, we develop the frontal lobe of the brain, the seat of intelligence and reason. The hand is the best servant of man, the best instrument of work, the best translator of thought. The face is well schooled to self-control, but rarely is the hand so well trained. It responds unconsciously to mental states, thus revealing what the face would conceal. Hands tell more about racial characteristics than any other part of the body."

"But—" She paused for a moment and then with a rather apologetic smile added: "The study of hand expression is so vast that it would take hours barely to scratch the surface. For that reason I shall limit myself to a few ideas on hands in their relation to the dance.

"I have always felt that the hands belong essentially to the dance, although the theatre claims them as a medium of drama and mime. In the drama the voice assists the hand, and in mime the face and the associated action emphasize it. Hands, I believe, speak for themselves. To prove this, I dance with my entire body and face blotted out, and with strong spotlights following my hands, I tell my story.

Body Balance Important

"The possession of an instrument like the hand must imply that a great part of the organization to which it belongs is concealed. Therefore, any movement made by the hand must spring from some source within the dancer. In order to make the hand speak convincingly, the entire body must be under the dancer's control. Flexible fingers and supple muscles in the wrist and forearm are important, but every gesture of the hand should be inspired by the shoulder, and the shoulder movement, in turn, is brought into play by the muscles of the back, chest, and diaphragm. In some of my hand dances, even the deep bending of the knees and free hip action are necessary to carry out the idea. The importance of elbow movement should also be stressed, because all gestures from the elbow are strong in meaning, and are more convincing in rhythmic action than those of the wrist.

"In gestures all movements describe shapes or forms in the air. Therefore, the hand should be trained to an exact appreciation of time, form, weight and substance."

With a hasty glance at the time, Miss Taylor jumped up to dash for her next appointment. "But," she said while leaving, "I have just barely begun to sound the depths of hand expression, and I believe that there is a great future for the art form I call Hand Dance."

Miriam Winslow made her first solo appearance in New York on March 10, at the New York Times Hall. Although Miss Winslow is a well-known personality in the American dance world, she has always shared her performances with a group or partner.

In every respect, Miss Winslow proved herself to be an artist of distinction. Her program was varied and well planned. The dances were interesting in content, beautifully costumed, and the lighting effects were stunning. The technical equipment was ample and provided her with unlimited range of movement.

It is impossible, at this time, to put Miss Winslow's dancing in a particular class. Her satire is deliciously subtle, as was demonstrated in For the Very Young, Burlesca, and Cousin Betsy. There was real dramatic force in Le mal qu'ils m'ont fait, exquisite lyricism in Debussy's Valse and character in the two Peruvian Impressions.

Marion Rosette supplied fine accompaniments, and Marguerite de Anguera assisted with the percussion effects.

Dance Jottings

Ballet Theatre will conclude its five month's tour of major cities from coast to coast with a four week season (from April 1 to May 2) at the Metropolitan Opera House. An intriguing program has already been announced. There will be the world premiere of Antony Tudor's Romeo and Juliet, in which Alicia Markova and Hugh Laing will perform the title roles. Lichine's Helen of Troy will have its first New York showing and a policy of guest artists will be inaugurated. The guests will be Zorina, Argentinita, Agnes de Mille and Igor Stravinsky who will conduct the performances of his ballet Petrouchka. Many revivals are also listed—Balanchine's Apollon Musagete; Massine's Fantastic Toyshop, Three-Cornered Hat, Capriccio Espagnol; and Antony Tudor's Judgment of Paris. Featured dancers who will appear include Markova, Massine, Baronova, Dolin, Eglevsky, Chase, Conrad, Kaye, Lyon, Tudor, Semenoff, Laing and Lazovsky.

Jose Limon and the Humphrey-Weidman Repertory Company presented programs on March 11, 12 and 13 at the Studio Theatre. . . . La Meri lectured on the racial idiosyncrasies of the Spanish Dance on March 9 at the School of Natya. The lecture was supplemented by a group of Spanish dancers by La Meri and the Natya Dancers. . . . Welland Lathrop was assisted by Jean Erdman, Nelle Fisher and Ruth Vollmer in his new dance, Drawing Room Comedy which he presented on his programs at the Studio Theatre on Feb. 25, 26 and March 2, 3.

Argentinita has promised seven new dances in addition to two new members in her company for her March 21 Carnegie Hall Concert.

Chavchavadze at Town Hall

George Chavchavadze, pianist, gives his first New York recital of the season on March 22. He recently returned from his second tour of the West Coast during which he appeared at the Naval Hospital, Seattle, for men wounded at Guadalcanal. By request his recital program lists a group of Russian works, including two preludes of Shostakovitch.

Rachmaninoff Cuts Tour

Alexander Brailowsky will fulfill some of the tour engagements of Sergei Rachmaninoff in California, and Claudio Arrau those in Texas. Rachmaninoff was forced to forego an engagement in San Antonio on Feb. 27. He became ill while in New Orleans, and is now resting at his home in California.

Erno Valasek Convalescing

Erno Valasek, Cleveland violinist, who is in the Army, and assigned to help build roads and bridges, is on furlough at his home, recuperating from a recent illness.

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MINNEAPOLIS: Symphony Finds Growing Enthusiasm for Its Tour

MINNEAPOLIS.—The musical barometer of the Northwest is the Minneapolis Symphony. When Arthur Gaines, the manager, reports a 30 per cent increase in attendance for three performances of the Russian Ballet, in spite of zero weather and gas rationing, we may safely conclude music is flourishing in this part of the world. And when he adds that more cities made applications for concerts than can be filled in the five weeks' winter tour, we know that music is fully justifying itself during this war emergency.

Plans previously made called for the Minneapolis Symphony to visit Canada, Michigan, Ohio, Tennessee, Georgia, Alabama, Indiana and Wisconsin on its annual winter tour. Before that, the concerts were marked by the appearance of two guest conductors, Bruno Walter and Wilhelm Steinberg, and the return of Mitropoulos from his guest conducting in New York.

As usual Walter made no excursion into modern music but presented Haydn (Symphony No. 10), Beethoven (Symphony No. 3) and Wagner (Siegfried's Idyl) poetically and faultlessly. Steinberg essayed wider contrasts with Mozart (Jupiter Symphony), Strauss (Don Quixote and Rosenkavalier Waltzes), and a Sinigaglia overture, La Baruffe Chiozzote.

Mitropoulos returned for the twelfth subscription concert, and united with Heifetz in producing an artistically satisfying concert. After launching Dai Keong Lee's Hawaiian Festival Overture he set about making Beethoven's Symphony No. 8 worth close attention, and played a perfect accompaniment for Heifetz's equally perfect performance of the Elgar Concerto.

The thirteenth concert introduced the Chilean pianist, Claudio Arrau, whose playing of the Beethoven Concerto No. 4 delighted the large audience. Mitropoulos produced one of those split-second accompaniments and offered a rather rugged reading of Mendelssohn's "Italian" Symphony. To these were added such varied short works as Cherubini's overture to The Abencerrages, and Folk Rhythms of Today by Roy Harris.

Three days of performances by the Ballet Theatre under the management of the Minneapolis Symphony were given in Northrop Auditorium. Despite weather and rationing, the engagement was an unqualified success from every viewpoint including the box-office. The superb ballet and the Minneapolis Orchestra made a festival of dancing.

The fourth concert of the University of Minnesota's Artists Course introduced Carmen Amaya and her Gypsy dancers, before an audience that takes its art calmly as a rule. The rule was suspended for the evening, and dancers and musicians were accepted and enjoyed rather tumultuously.

Mrs. Carlyle Scott, manager of the Artists Course at the University of Minnesota, reports the season sale is up to last year. Single sales from out of town are slightly down.

The Schubert Club of St. Paul has opened its concert course to the general public and has met with an encouraging response.

The Apollo Club of Minneapolis, William MacPhail, conductor, has been forced to give two concerts to meet the demand of concertgoers.

Music departments and conservatories face a changing condition, but the latter report no decrease in students. The teachers of the Minneapolis College of Music are busier than a year ago, and MacPhail School notes an encouraging influx of younger students. Enrollments in colleges and the University of Minnesota music department keep pace with the general enrollment, with some increase in students of education because of the scarcity of teachers.

EARLE G. KILLEEN.

JOHN BROWNLEE RECEIVING CUP VOTED HIM BY 5,000 STUDENTS of Northeast H. S., Philadelphia. The Student Council of the school, in making the award, affirmed that it was "in recognition of his splendid contribution to world culture through opera, concert and radio" and in appreciation of his visit to the boys' school. Left to right: Dr. Theodore S. Rowland, principal; Mr. Brownlee; Charles A. Yahn, director of assemblies; and Louis Hockel, president of the School Community.

Werrenrath Leads Albany Choral Concert

ALBANY, N. Y.—Under the direction of Dr. Reinald Werrenrath and with Governor and Mrs. Thomas Dewey in the audience, the Albany Mendelssohn Club presented its 98th concert on March 3 in Chancellor's Hall. Dr. Werrenrath selected a program of effective male choral numbers and his singers showed their good training by following his direction with exactitude. The conductor brought forth notable effects and vivid interpretations from the group.

The program held the Invocation of Orpheus from Peri's Euridice, Bach's Sheep May Safely Graze, Marschner's The Testament and such familiar items as Henschel's Morning Hymn, von Othegraven's Hand-Organ Man and Will Marion Cook's Swing Along. Two MacDowell songs, The Crusaders and Dance of the Gnomes, Marshall Bartholomew's arrangement of the chantey Shenandoah, and numbers by Sibelius and Franz Mair were also sung. The principal number was Mosenthal's setting of Thanatopsis, with incidental solo by David Boyer. Numerous encores were given.

Ruth Posselt, violinist, was assisting soloist and presented works of Bloch, Shostakovitch, Arbos, de Falla, Ellis Levy and Robert Russell Bennett's Hexapoda. She was received with enthusiasm and had to add two encores. Mary Tower was her accompanist. Edward French officiated for the club.

H. N.

Kasschau Discusses Programs Before Piano Teachers

Interesting and timely programs for Spring piano recitals were suggested by Howard Kasschau in one of his series of informal meetings with piano teachers at Schroeder and Gunther's auditorium, New York, recently. At a previous session, Mr. Kasschau discussed the use of the pedal, quoting from his own first grade studies, Step on It, and gave demonstrations in pieces by Roiseth, Moore, Mansfield, Hibbs and Boykin. Carl Roeder was heard on technical problems at another session and, in addition to discussing subjects in his book, Liberation and Deliberation, spoke on principles of technic as stressed by Virgil, Mason, Gallico and Bauer.

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CHICAGO HERALD-AMERICAN, SEPT. 1942

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Subscription: One Year, Domestic, $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

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Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels, and kiosks in Europe and the Latin-American republics.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

New York March 20, 1943 No. 3068

Opera in Retrospect

The close of the regular Metropolitan Opera season left trained musical observers with a feeling that the institution had worthily upheld its purposes and prestige.

Performances were maintained at a high average of merit, and the attendance was astonishingly large, considering war times. The net financial result still is unrevealed, but from all indications it should enable the establishment to break even, or at any rate not to run into any appreciable deficit, especially after the returns from the current tour are added to the total. What that means during the present turmoil of regulation and restriction need hardly be emphasized.

There have been no new operas and no sensational new singers, but the standard repertoire had familiar class and variety. The casts were in the main satisfactory and often brilliant. Artistic elements standing out most importantly, as before mentioned in these columns, were the achieving of a uniformly excellent ensemble, the remarkable qualities of some conductors, and the originality and effectiveness of the stage management.

Thirty-one operas will have been given with the coming supplementary Parsifal, which is a goodly number. Mozart came into his own again, and of course Verdi, Puccini and Wagner were as always plentifully in evidence. French and Italian works had ample representation. While Norma, and Pelleas and Melisande did not enjoy their promised revival, they were hardly missed except by devoted lovers of those works. As compensation, Salome made an unexpected appearance and was enthusiastically welcomed, particularly because of the outstanding interpretation of Lily Djanel in the title role. Traubel, now a top-notch artist, covered herself with glory in the major Wagnerian operas. Sterling Louis d'Angelo completed his twenty-fifth season with the Metropolitan, Martinelli ended his thirtieth, and Schorr bowed his farewell to opera. It would be too lengthy a task to enumerate all the individual successes scored by the other singers in the leading and lesser parts. It is pleasant to record that American singers figured conspicuously in the list.

The guest conductors, Szell, Beecham and Walter, gave decisive proof that their engagement was a clever stroke for which credit must go to impresario Edward Johnson. Leinsdorf, who now has reached full stature as an interpreter, handled the Wagner repertoire masterfully and made a pure delight of the orchestra in Rosenkavalier. Pelletier and Sodero did splendidly by the French and Italian operas. The orchestra was consistently reliable both in lyrical and dramatic requirements.

Naturally there were single performances with flaws, artists had an occasional off night, and some of the roles might have been better cast. However, those are the regular happenings in every opera company. By and large, the Metropolitan and its executives may well be proud of what was accomplished during a season whose prospects seemed extremely dubious in the beginning.

It is a safe assumption, and one gratefully felt, that New York will continue to have first class grand opera for the duration.

• • •

The Need of Publicity

These are strange and uncertain days in music, even though it is not rationed. But military necessity nevertheless lays its expedient hand on the art, what with priorities, curtailment of instrument manufacture, and drafting of students and musicians into the fighting and defense services.

Nobody knows how long the war might last, or what severities the professional pursuit of music may have to suffer. It is certain, however, that before and after the peace, marked changes will affect musical conditions in this country. Already they are casting their shadows before them.

Some musicians talk discouragingly of the future and its prospects; others are resourceful enough to prepare for them. The latter are the ones who will stay in the picture and reap the benefits of their far-sighted vision.

Aside from merit, advertising and publicity constitute the basis of financial success in the musical profession. To abandon them at this time is to court an oblivion that might be extremely difficult to remedy in the future. To be unknown or forgotten as a performer, teacher or composer, spells the quick end of those careers.

Musicians need no keen commercial sense to realize that, with war interest paramount, they must more than ever make their presence felt just now. It is natural that many of them suffer temporarily decreased incomes, but they cannot increase incomes through surrender to inertia or even indifference. They should make every effort to stay on the musical map, to keep their place in the sun.

Even long-established reputations must be maintained with the aid of advertisement and publicity. Certainly new ones cannot be established without them. Local success at a concert, in an opera, or as a composer, unless properly exploited, does not guarantee general renown. Daily newspaper praise, no matter how important, unless disseminated, is read principally in the locality where it appears.

The Musical Courier, now in its sixty-fourth year, still is the best medium for countrywide publishment of material useful and profitable to every branch of the musical profession.

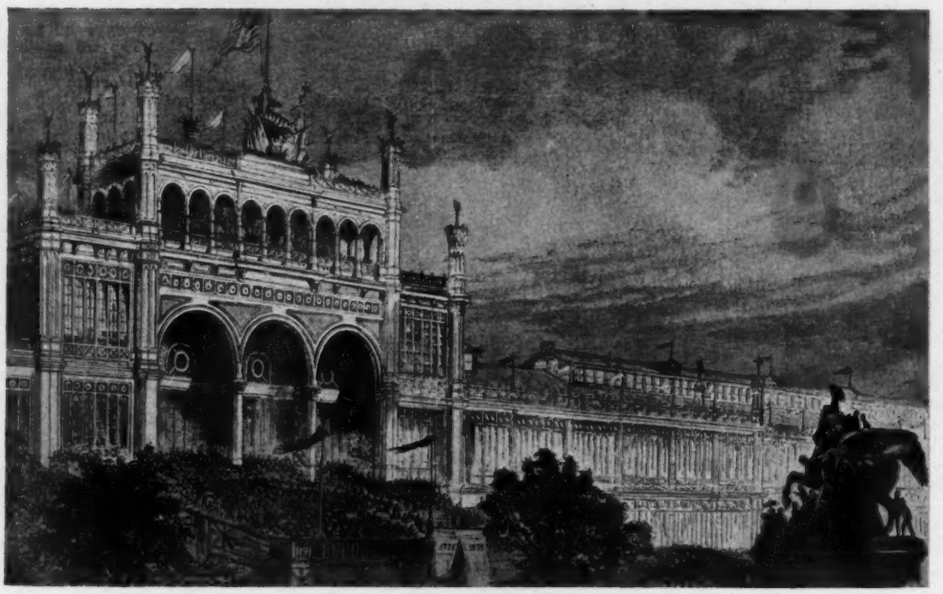
It might be added that the present moment should see all musical forces and factions cooperating in support and protection of the art they represent.

The Musical Courier is proud of its prestige as the representative organ of music. That prestige was helped by the patronage so generously extended in the past by readers and advertisers, and gratefully acknowledged herewith.

Through these trying times the Courier will continually seek, with their aid, to maintain its best standards with unabated courage and zeal.

MUSICAL MEMORIES

From the Musical Courier's Files



RICHARD WAGNER'S TRIBUTE TO AMERICAN DEMOCRACY.

Scene at the Philadelphia Centennial Exhibition, commemorating the signing of the Declaration of Independence, when Wagner's Grand Festival March was conducted for the first time by Theodore Thomas on May 10, 1876. The work was written in response to an invitation by the festival committee.

VARIATIONS

By Leonard Liebling

Since Ernest Newman's atrociously defamatory book, The Man Liszt, I had lost some of my old admiration for him, but it has been much restored by his latest tome called More Stories of Famous Operas. (Alfred A. Knopf, Inc., price $4.)

What, another one of those collections of opera tales, I asked myself; aren't there enough as it is? I read Newman's and changed my mind. He has chosen twenty-nine works (no Wagner) for treatment thoroughly analytical, historical, anecdotal, and not too aesthetical for non-professionals. Correctly enough, Newman assumes that non-professionals form the large majority of operagoers. His foreword Overture explains that the object of the book is "severely practical—to help the listener to opera, whether in the theater or by radio, to get more value out of his listening."

From Orfeo to Wozzeck, the 385 pages have no special selective design except that they discuss examples omitted from Newman's previous volume called Stories Of The Great Operas.

Aside from detailed narrations of plot and numerous quotations of the music, the new exercise is generally informative with side excursions into the purposes of the composers, their methods, lives and periods, all worded in Newman's typical style, brightly illuminative yet admirably concise.

Nevertheless, if we ever get to book-burning in this country, my copy of The Man Liszt will be one of the first offerings flung into the flames.

* * *

The well-known Paris critic and musicologist, Henry Prunières undertook to write A New History of Music. The first volume, just issued, is sub-titled The Middle Ages To Mozart and covers about six centuries.

Prunières has all the typical French power of keen analysis and objective application. He devotes those faculties to a new evaluation of the early medieval and Renaissance music and thereby renders a valuable service, for in recent years the subject has become fascinating to a constantly increasing circle of students and serious amateurs.

However, Prunières' pages are not a compilation of dry facts but constitute a narrative affectionately told and flavored with a wealth of shrewd observation and appraisal. No matter how much one might have read about pre-Mozartean musical eras and composers, the present volume will help to coordinate that material and add novel facets to its appreciation. Romain Rolland contributes an erudite Introduction and Edward Lockspeiser, a fluent and idiomatic translation. (The Macmillan Company.)

* * *

Victor Records puts out a monthly salesmen's sheet called Selling Slants. In the February issue there is some confidential advice to local music dealers about Sibelius' Seventh Symphony. The adviser says:

"Frankly, I am very much up in the air about the whole matter of nationalism as applied to music because, on one hand, it is possible to see how important the nationalistic approach is and how it makes the music interesting and good. Yet, on the other hand, if it is carried too far, the out and out nationalistic angle has a tendency to warp your judgment of the music itself. To be specific, and frank, when Finland was paying its debts and we were quite neighborly with this unfortunate country, we were inclined to look at the music of Sibelius as being strictly hot stuff. Now, if we had considered Sibelius as speaking in a completely Finnish musical language, there might be a tendency for us to halt up abruptly and say, 'Wait a minute, we aren't speaking to Finland'. I say the best thing to do, generally, is to accept all of the nationalistic angles that anybody wants to throw into the interpretation of a musical work, but to set these angles apart and aside while we listen to the music itself. *If the music can carry its own weight*, then I say, okay, but if the music depends upon an understanding of nationalistic character and can't be fully appreciated or enjoyed without a thorough knowledge of these factors, I say nuts."

* * *

On the occasion of the recent world premiere of Roy Harris' Fifth Symphony, dedicated to the People of the Soviet Union, he received this congratulatory cable message:

"Greetings to Roy Harris from the composers of USSR! We greet in your person young music of American people. Across seas and oceans we extend you our hand in sincere fraternal handshake. Long live our victory. (Signed) Gliere, Shostakovich, Prokofieff, Myaskovsky, Khachaturyan, Kabalevsky, Muradeli, Khrennikov, Biely."

It is relevant to know also, that prior to the first broadcast of the symphony, Harris had a cable from the USSR Society for Cultural Relations with Foreign Countries asking that a short wave broadcast be made to the Soviet Union. A similar request was also received from the British Broadcasting Corporation to broadcast to that country.

Since the premiere by the Boston Symphony Orchestra on February 27, the work has been rebroadcast to the European Continent eleven times.

Such European honors to an American composer might have interested the late and eminent Camille Saint-Säens, who when I asked him many years ago what he thought of American music, inquired "Why, is there any?"

* * *

Hats off to Mana-Zucca, who makes music help us win the war. She has been giving war-bond concerts in her home town, Miami, Florida, and the latest, at the Hotel Versailles, netted $55,000. So far her total achievement is $206,275, almost the price of three bombers. Her new song, Two Little Wooden Shoes (originally baby's, but now changed to the soldier's) helps to sell the bonds.

* * *

Apropos, Glen Perry cabled a London article to The Sun (New York) on March 8, in which he extols the efficacy of American high-level bombers, and makes this musical allusion: "An English observer recently described modern airpower as similar to a symphony orchestra, with various types of planes necessary to enable the commander to put on a fully-developed attack. Balance is the technical term for this quality in the air force.

" 'I have likened the balanced bomber force to a full orchestra,' this Briton said, 'and it is worth rubbing in that likeness. A full orchestra, from an engineering point of view, is highly efficient. It can command a tremendous range of sound, but its variety makes it an extraordinarily difficult and complicated thing to put together, to train and to control when in action. It brings its own special trouble with it. But when those troubles are overcome the results are far superior to anything obtainable by any other means'."

A Symphony Of Air Power might now be composed. . . . Roy Harris, are you listening?

* * *

New Spring book publications and what their titles suggest:

The World Of Yesterday—Jensen, Henselt, Raff, Moszkowski, Meyerbeer, Rubinstein.

Giants Gone — Paderewski, Ysaye, Nikisch, Chaliapin, Caruso.

Forever Young—Martinelli.

Harvest of My Years—Damrosch.

Heathen Days—After jazz started.

Treasury of American Song—Bank accounts of Pons, Moore, Eddy, Tibbett, Jeanette MacDonald.

Journal of Josephine—Antoine's diary.

Journey from the East—Metropolitan Opera tour.

The New Sun-Traubel.

Trouble Shooter—Virgil Thomson.

Some Like It Hot—Goodman, Calloway and Ellington.

The Gaunt Woman-Elektra.

Here Comes Sylvia—Now we'll know who she is.

It's All in the Family—The Trapps.

Search for a Key—Some modern composers.

Number One—Prima donnas.

Siren in the Night—Salome.

Crossroads—The Philharmonic.

A Latin American Speaks—Villa-Lobos.

The New Pet—Shostakovich.

Here Come the Elephants—Open-Air Aida performances.

Beckoning Star—Nadine Conner at the Metropolitan.

Georgia Boy—James Melton.

Beware of Parents—Musical prodigies take notice.

Intrigue—Any opera company.

She Died a Lady—Elisabeth in Tannhäuser.

The Silent War—Conductors trying to get one another's jobs.

Let the People Know—The Musical Courier.

* * *

From Alix B. Williamson: "That even so highbrow an art as flute-playing has commercial application may be concluded from a glance at the recent window displays in Madison Avenue's Minerva Antiques Shop and in Sixth Avenue's Lewis & Conger's emporium. In the former, a display of rare porcelain figurines of pastoral flute-players at the Court of Marie Antoinette attracted attention to the recent New York concert of modern flutist, Rene Le Roy, with a legend:

> The delicate charm of eighteenth century chamber music—
> for an evening—at Town Hall with Rene Le Roy on Monday, March 8—
> forever—in priceless Royal Meissen from our superb collection

"While at the more mundane Lewis & Conger, photos of flutist Le Roy polishing his sterling silver instrument inspire a display of the day's latest silver cleaning supplies!"

* * *

Alice Graham, our Birmingham, Ala. news sleuth, tells about a woman and two boys at the box-office there before a Horowitz concert.

"Three good seats, please," she requested, "these youngsters are piano students."

"I suppose you'll want them on the left, so that they can see his hands."

"Oh, sure. And you boys be sure to watch them, too." Then the woman hesitated.

"Well, want them on the left?"

"Y-e-s-s—but suppose they should turn the piano around?"

The ticket seller gave proper assurance and the sale was made.

* * *

M.B.H. inquires: "When we hear Parsifal soon at the Metropolitan, and barefoot Kundry walks on, will some smart aleck say, 'Aha! Shoe rationing?' "

* * *

Caption in the New York Evening Journal-American a few days ago: "Opera 'Aida' Scores Despite Snow." Those falling flakes outside must have made a terrific noise.

* * *

Trumpet expert Harry James visited an Eastern University recently to conduct the student body orchestra. After the concert, a youngster who played the trumpet, came around to get the visitor's autograph who wrote "To the Harry James of the University Set." "Aw, shucks," said the lad, and looked his disappointment. "What's wrong?" Harry asked. "Well," was the reply, "I'm a symphony man."

CINCINNATI: The Art of Latin America Adds Color to Concerts

By MARJORIE GARRIGUE

CINCINNATI.—Within a week Cincinnati music-lovers have applauded four descendants of Iberian explorers and conquistadores. They were Arnaldo Estrella of Brazil, Veronica Mimosa of New York, Eduardo Rael of Taos, New Mexico, and the famous Brazilian soprano, Bidu Sayao.

Estrella, who recently arrived in the United States as the winner of the Columbia Concerts Contest in Brazil, was soloist with the Cincinnati Symphony Orchestra, playing the Mozart Concerto in A major, on Friday afternoon and Saturday evening, Feb. 26 and 27. The Brazilian pianist evoked enchanting tones from his piano—pure, round and bell-like. His work was the epitome of sincerity. His Brazilian encores were received with unbounded enthusiasm.

At the reception following the Friday afternoon concert in Schmidlapp Dormitory at the College of Music, Señor Estrella delighted guests and students with his reserved affability. He left the impression of being a very good neighbor indeed.

Veronica Mimosa was soloist with the Cincinnati Symphony Orchestra under the direction of Eugene Goossens for the fourth and final College Symphonic Concert, on Sunday afternoon, Feb. 28. This young virtuoso, playing the Saint-Saëns G minor concerto, fulfilled the heraldings of her pianistic skill.

A distinguished audience gathered in the Odeon of the College of Music on March 3 to hear Eduardo Rael, baritone, in a recital of songs by Schubert, Wolf, Duparc and Fauré and a concluding group in English, followed by several de Falla encores in Spanish. Mr. Rael had returned to his Alma Mater after two years of intensive study with Willem van Giessen in Los Angeles and New York.

Mr. Rael, young and magnetic, revealed himself as an artist with large promises for future successes. His diction in four languages was excellent. His sensitivity to the wide variety of emotional content of his program was remarkable. His stage presence was captivating. His audience responded with unmistakable evidence of conviction.

Photo Courtesy Office of Coordinator of American Affairs

BRAZILIAN ARTISTS WHO SERVED AS "GOOD-WILL" AMBASSADORS here. Left to right, front row: Guiomar Novaes, pianist; Bidu Sayao, Metropolitan soprano; the late Elsie Houston, folklore singer. Second row: Octavio Pinto, composer-pianist, husband of Mme. Novaes; Bernardo Segall, pianist; Burle Marx, composer and conductor; Arnaldo Estrella, pianist, who recently made his North American debut as soloist with the New York Philharmonic; and Camargo Guarnieri, composer and conductor, a program of whose works was given by the League of Composers in New York.

Bidu Sayao came to Cincinnati for the regular Symphony concerts of March 5 and 6 to express in song the perfection of her art and the charm of her personality. An especial favorite in the Queen City, Mme. Sayao enraptured her admirers anew.

AGO Series Concluded

Meanwhile, the Southern Ohio Chapter of the American Guild of Organists, on March 2 at the Church of the Covenant, presented its final program of the season. Alexander Schreiner had come for the occasion from his regular post as organist at the Mormon Tabernacle, Salt Lake City. In spite of a March blizzard, a large crowd turned out to hear and applaud this fine artist, who rewarded his listeners with a remarkable recital.

The Southern Ohio Chapter has blossomed this season under the guidance of Robert S. Alter, who is a musician for the love of it. Mr. Alter is executive vice-president and foreign manager of the American Tool Works. Coupling his business acumen with his affection for all things musical, he has contributed admirably to the spirit of the slogan he uses on all his programs: "Keep Music Ringing in the Hearts of Americans."

EDUARDO RAEL,
baritone, gave a song recital on March 3 in the Odeon at the Cincinnati College of Music. He is a former student of the college.

St. Louis Manager Quits

ST. LOUIS, MO.—John S. Edwards, for the past three years manager of the St. Louis Symphony Orchestra, tendered his resignation at a recent meeting of the Board of Directors to become effective March 31. Mr. Edwards, who was formerly assistant manager of the National Symphony of Washington, D. C., in a brief statement announced that "in spite of trying circumstances during his incumbency," he is leaving the orchestra "with its affairs in the healthiest financial position in history, with all bills paid and a small surplus remaining on which to begin next season's activities." No successor has yet been named.

Artur Schnabel, whose former visits here have been confined to guest appearances with the Symphony Orchestra, made his recital debut under the auspices of the Civic Music League and before a standee audience played two Mozart and two Schubert sonatas, to many rounds of applause.

Many interesting features were included in Vladimir Golschmann's programs with the Symphony Orchestra for the last part of the season, which ended March 13. Virgil Thomson, composer and critic of the New York Herald Tribune, conducted two of his recent works, a Fanfare for France and his Symphony No. 2 in C major. The latter, in three movements, was pleasing in spontaneity of spirit and original in melodic and harmonic structure, with instrumentation expertly handled.

One of the surprises of the season was the first appearance here of Carroll Glenn, youthful American-born and trained violinist, who played the Beethoven concerto with the orchestra in masterful style.

Among the novelties presented by Mr. Golschmann during the month were a symphonic elaboration on a phrase of America, entitled My Country, written by Corp. Rudolf Uhlig of the U. S. Army, now stationed at Fort Wood. Uhlig shared the applause from the stage for the success of a work that showed a neat talent. An introduction, aria and presto by Benedetto Marcello as arranged by Ettore Bonelli was cordially received. Josef Alexander's New England Overture, a premiere at these concerts, did not quite register. Standard scores including Sibelius' Seventh Symphony, Schubert's in C major, Tchaikovsky's "Pathétique," Schönberg's Transfigured Night and Tansman's Adagio for strings, were given distinguished performances.

The orchestra gave a concert at Scott Field, Illinois aviation training center, as well as the fourth free community concert in Convention Hall, at which an all-High School orchestra of 85 divided honors with the Symphony. O. C.

WHEELER BECKETT

Conductor of the Boston Symphony Orchestra, Inc. Youth Concerts

Conducts

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S Z I G E T I

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BARITONE

Strictly Personal

Virtuoso pianists are often referred to by critics as having "over-heated" the piano. But to Virginia Morley and Livingston Gearhart, duo-pianists, a frozen piano is no figment of the imagination. At a recent concert during their tour, the artists found that sub-zero weather had literally frozen the pianos during the 200-mile haul. Heat pads, radiators, electric fans and other devices were called into play before the concert could go on.

Another disconcerting experience, Mr. Gearhart relates, was the time when one of the black keys became loosened from its moorings and fell to the floor. Unabashed, he rose, faced the audience and inquired: "Is there any glue in the house?" He also likes to tell of the time when, during a particularly brilliant number, one of the piano legs became so shaken that it dropped off. A short intermission resulted.

Mr. Gearhart is completing a one-movement concerto for two pianos, to be called, probably, Burleske. The two artists have already covered 30,000 miles on tour, returning to appear on Feb. 18 at the New York Stage Door Canteen.

Next season their programs will include three works by American composers especially composed for them: a Concerto, by David Diamond, for two pianos alone; Rumba, by Norman Dello Joio; and Whitecaps by Kay Kellogg.

Joseph Szigeti, in the midst of a busy season, is taking on the additional function of serving as an "emergency artist." Soloist with the Philadelphia Orchestra in New York and Philadelphia on March 5, 6, 8 and 9, Mr. Szigeti was called upon to appear with the symphony on March 2 in Washington and March 3 in Baltimore when the illness of Toscanini necessitated a change of program. So, within eight days, Szigeti played two concertos (the Prokofieff and the Mozart A major) six times with the orchestra.

When Yehudi Menuhin became ill in Chicago in January and could not appear with the Minneapolis Orchestra there under Mitropoulos, Szigeti was summoned from Baltimore to substitute.

•

Harriet Cohen, British pianist, who was bombed out of her home, losing her library and piano, has written friends in this country that she is living on the outskirts of London She finds it "exciting" to do her own housework and stand in line for food. Miss Cohen has appeared for the Army, Navy, Air Force, in various relief concerts, and benefits for the Red Cross, Fire Service and others as well as giving a special radio series for the British Empire. In the course of these she talked to Mrs. Franklin D. Roosevelt, Leopold Stokowski and others.

I See That

Alexander Borovsky, pianist, soloist on Feb. 26 and 27 with the Boston Symphony under Koussevitzky, appeared again with that ensemble on March 1

•

Mildred Hunt, was soloist in Mabel Daniels' Pastorale Ode for flute and strings at the concert last month of the Brooklyn Chamber Music Society, Carl H. Tollefsen, director, in the Academy of Music.

•

Howard R. Mann, tenor, teacher of voice, piano and organ, has been appointed organist and choirmaster at Convent Avenue Baptist Church, New York City.

•

Nord Vernelij included one of Corp. John Sacco's new songs, Liberty Under God, at his concert in Rochester, N. Y. on March 12.

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Lily Djanel, Metropolitan Opera soprano, added another appearance for the war effort when she participated in a program for the benefit of French veterans of the last war on Feb. 14 at the Hotel Pennsylvania, New York.

Annamary Dickey, Metropolitan Opera soprano, has returned from Washington where she entertained service men at the Stage Door Canteen. Miss Dickey has also sung at Fort Hancock, N. J., and New York's Stage Door Canteen recently.

•

Margaret Daum, concert and radio soprano, officially opened the Red Cross Drive in Worcester, Mass., singing several numbers.

•

Egon Petri, pianist, was one of the judges in the New York contest of the National Federation of Music Clubs, auditions for which were held on March 8 at Schirmer Hall. Mr. Petri the following evening was soloist with the Trenton, N. J., Symphony Orchestra.

•

Pamela Wood has left for London for a tour of England and possibly of Africa for the E.N.S.A., British counterpart of the U.S.O.

•

Marcel Hubert, cellist, returning from a coast-to-coast tour, played at the Victory concerts on March 27 and 28 at the New York Public Library and the Museum of Art featuring the cello and piano sonata of Alexander Gretchaninoff.

"PRINCESS" and "CHIEF" TRAPP

after being inducted as honorary members of the Creek Indian Nation in Muskogee, Okla. Baroness von Trapp, contralto of the Trapp Family Singers, was appropriately designated as Princess Singing Bird, while the Baron, an Austrian naval commander in World War I, was dubbed Chief Rider of the Rivers.

Fischer and O'Malley in Barbizon Recital

Ernst Fischer, baritone, who has appeared with the Metropolitan Opera and who sang in leading European opera houses, gave a program on March 2 at the Barbizon Recital Hall in the series directed by Marguerite Potter. Muriel O'Malley, Australian contralto, making her first appearance in this country, and Herman Fels, conductor-pianist, were the other artists.

6,000 Hear Closing Concert of San Antonio Symphony

SAN ANTONIO, TEX.—The final concert of the fourth season by the San Antonio Symphony, under Max Reiter, permanent conductor, drew an audience which taxed the hall, seating 6,000. Jose Iturbi was the feted piano soloist. The program brought the current season to a brilliant close, a financial as well as artistic success. Other soloists who have appeared this season were Lily Pons and Patricia Travers, young violinist. The average attendance was about 5,000. Plans are being made for next season by the Symphony Society of San Antonio, of which E. H. Keator is president.

P. W. G.

New Civic Opera for New Orleans

NEW ORLEANS.—The New Orleans Opera House Association, a non-profit civic and educational institution, chartered on Feb. 18, plans to give three weekly performances at the Municipal Auditorium during the three summer months at prices ranging from 25 cents to two dollars. The troupe has been rehearsing since last October and is ready so far with Cavalleria, Pagliacci, Carmen and Trovatore. Guest stars will be engaged for some of the leading roles. Walter L. Loubat is vice-president of the association.

Hundreds of Key Newspapers

Are Following

Editor White's Example:

> We are going to have to cut down a good many pictures of lecturers, dancers, singers, pianists and the like who come to town. We are going to have to pare down notices of public meetings. Heretofore, since it was founded, the *Gazette* has been glad to be generous in these semi-public matters. But news comes first.
>
> —WILLIAM ALLEN WHITE
> Publisher-Editor
> Emporia (Kan.) *Gazette*

With press agentry thus cut down in every city and town, the touring artist may find himself isolated from his musical following in these communities.

Fortunately the Musical Courier penetrates into the leading music centers of the country, reaching the key local people as well as the community sponsors of concerts.

For 63 years the Musical Courier has been the bridge connecting the musician with the local musical public and continues to enhance his international prestige.

•

MUSICAL COURIER

119 West 57th Street New York

CHICAGO

By RENÉ DEVRIES

CHICAGO.—Erich Kleiber, engaged to direct the Chicago Symphony's four concerts during the last week in February, declined to fulfill his engagement. This was announced in a telegram to Henry E. Voegeli, business manager of the Orchestral Association, by Siegfried Hearst, which stated that Mr. Kleiber "refuses coming to Chicago now, since you made your announcement regarding Defauw.

Désiré Defauw, as already announced, will be the musical director of the orchestra for 1943-44, the engagement having been made public on Feb. 11 by Edward L. Ryerson, president of the Orchestra Association. Kleiber was one of a series of conductors previously engaged as guests for the present season, including also Defauw, Wilhelm Steinberg, Howard Barlow, and Efrem Kurtz.

An unequivocal triumph was tendered Hans Lange, who filled in the breach gloriously, conducting the programs scheduled for Kleiber.

John Weicher paid tribute to the memory of his late chief when as soloist he played Dr. Frederick Stock's D minor violin concerto, written 28 years ago. The work, a quasi-novelty, is crammed with difficulties which were surmounted with ease by our concertmaster. At the succeeding concerts Eugenia Buxton made a hit, playing the Second Rachmaninoff Piano Concerto with masculine virility, fine sense of proportion and technical fluency.

Ballet Theatre at Civic Opera House

Of the 19 ballets shown here during the too-short stay of the Ballet Theatre, four were entirely new to us: Aleko, Pillar of Fire, Romantic Age, and Helen of Troy. In the novelties, as in old favorites, the principal dancers and their accolytes covered themselves with new glory and performed to near-capacity audiences at the vast Civic Opera House.

Horowitz Astounds Anew in Recital

If we could write as Horowitz performs at the keyboard, we would review his recital in Orchestra Hall. Suffice to state that he transported us to lofty realms by pianism of a magnitude not equalled by him here previously. A return engagement on March 29 has been arranged and Orchestra Hall was sold out two hours after the announcement.

Aida by Chicago Negro Opera

Following its previous success, the Chicago Negro Opera Guild secured the Civic Opera House for another presentation of Aida sung in English with an all-star Negro cast. LaJulia Rhea, who coached the title role with Rosa Raisa, ran away with the show, though she found keen competition in Napoleon Reed (Rhadames); William Woods Franklin (Amonasro); Thelma Waite Brown (Amneris) and especially in the basso Jackson D. Smith in the role of Ramfis.

Sved in War Bond Concert

Alexander Sved, baritone of the Metropolitan Opera and a favorite here, gave of his rich voice in a War Bond Concert sponsored by the Chicago and Cook County and the Hungarian Committees of the War Savings Staff. The Civic Opera House was packed to capacity for the affair, in which Maria Matyas, mezzo; Storm Bull, pianist, and Hans Muenzer, violinist, also participated.

Chavchavadze in Third Appearance

Though in his three previous appearances here George Chavchavadze scored a great success, he was lionized at his recent recital in Orchestra Hall, where he was greeted by one of the largest and most enthusiastic audiences of the season. The strides made by this brilliant Russian pianist are phenomenal, if we take as criterion his playing of the nine preludes from Opus 28 and the Sonata No. 2 in B Flat Minor of Chopin, in which he exhibited a tone of ravishing texture and flawless technique.

Bertha Ott's Attractions

Throughout the season, Bertha Ott, resident impresario, brings to the fore young artists in debut recitals and presents well established musicians in concert either in Kimball or Fullerton halls, or Great Northern Theatre. Under her direction the Fine Arts String Quartet gave a series of Twilight Chamber Music concerts that came to a happy ending recently when the ensemble performed the Echo Suite by Haydn; Prokofieff's quartet and the Octet by Glière. The associate artists at the final concert were Oscar Chausson and David Moll, violinists; Armand Roth, violist,, and Theodore Ratzer, cellist.

American Conservatory Notes

Piano pupils of Pearl Appel, Vera Borchert, Albertine Nelson and voice pupils of Hulda Blanke and John Thut were presented in the regular afternoon recital of Feb. 27. On the following Saturday the recital was given by piano pupils of Naomi Grant, Margaret Heim, Helen Rauh; violin pupils of Sam Dolnick and voice pupils of James Mitchell.

Toys, a suite for orchestra by Rhea Brogan, for many years a composition pupil of Jeanne Boyd, has been chosen by Eugene Goossens, conductor of the Cincinnati Symphony, to be played at the Young People's concert on March 20 in Cincinnati, and at a similar event in Columbus, Ohio, on April 5.

Members of the Allen Spencer Club were heard in a program of piano compositions at the American Conservatory on Feb. 23.

Edith Martin, piano pupil, played the Brahms B flat piano concerto before the Junior Artists Association of Gary recently. Miss Martin and Lydia Smutney, another American Conservatory student, were featured in the Chaminade Concert-stueck for two pianos at the Chicago Woman's Musical Club.

Lois Nelson, vocal student, sang a group of songs at the January meeting of the Dalton, Ill., Woman's Club.

Devries Pupils in Concert

A group of Mme. Herman Devries' young students appeared at the reunion of the Government Employees' Lodge in the Roosevelt Room of the Morrison Hotel last week. Those taking part in the entertainment were: Evelyn Walden, 12-year-old coloratura soprano; Dean Sinkovec, 9-year-old soprano, singing a duet with his mother; the Geoffray Sisters, 13 and 14 respectively, in Old English folksongs; Marie Therese Hebert, who gave character ballads charmingly; and Joan Hangen, 13-year-old soprano, singing whimsical numbers. Carmen Lewis offered patriotic and humorous songs as her contribution. Mildred Cunningham was at the piano.

VIRGINIA PEMBERTON, before rejoining the Columbia Opera Company to sing Violetta in Montreal on March 23 and the title role in Tosca two days later in the same city, appeared in full length recitals in DeKalb, Ill.; Bluffton and Fayette, Ia., and Beaver Dam, Wis. The soprano has also been booked by Manager Harry Culbertson for several Southern concerts in April.

Photo by Maurice Seymour

Uninsky to Reappear in N. Y.

Alexander Uninsky, pianist, gives his second recital of the season on March 29 in Carnegie Hall, New York, his program listing the rarely heard Variations on Come un Agnello by Mozart, Moussorgsky's Pictures at an Exhibition, a Chopin group and works of Debussy, Ravel and Prokofieff.

Baltimore Club Hears Grobani

Benjamin Grobani, baritone, was a guest artist at the luncheon of the Baltimore Music Club on March 6. With Pauline Grobani at the piano, he was heard in arias by Gluck, Mozart, Bizet and Moussorgsky and songs of Brahms, Schumann, Holmes, Szulc, Carpenter and Morgan.

Metropolitan Guild and Museum Open Round Tables

The Metropolitan Opera Guild and the Metropolitan Museum of Art have begun a new series of Round Tables on Opera as a Living Art which is being held at the museum at 2:30 p. m. on March 2 and 23 and April 27. The subjects will be, respectively, opera in relation to architecture, painting and drama; as related to the voice, musical instruments and orchestra; and in connection with the dance. Noted artists and guest speakers will appear on each.

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New Contract Proposed by AGMA

(Continued from page 3)

vate agreements, however, are provided for.

In the case of the radio engagements, where a reduction to 10 per cent was proposed, it was pointed out that the agreement should be made not with AGMA but with the American Federation of Radio Artists.

Commissions Are Limited

The proposed contract provides that for concert appearances, including oratorio and symphonic orchestra rates, the fee shall be limited to 20 per cent. For civic and community concerts it shall remain at 15 per cent. On all radio engagements managers' fees are to be limited to 10 per cent, which is the fee at present for an engagement covering more than three appearances. For "spot" appearances it has been 15 per cent.

Phonographic recordings are to earn managers 10 per cent, although this is reported not charged by all managers. Operatic engagements remain at 10 per cent. In the case of the $600 artist, the proposed 30 per cent of the gross earnings would not apply to radio, opera or recordings.

Artists whose gross earnings in the concert field are between $10,000 and $12,500 annually would have the manager pay one-half of the expenses for brochures, cards and promotion, exclusive of advertisements in periodicals and journals, under an optional method. If their earnings exceeded $12,500, the manager would provide these several expenses. Total cost of such expenses, without consent of the artist, would be $500 of which half would be payable on signing of the contract.

Managers' Obligations Fixed

Contracts between artists and managers could be terminated in the event that the artist, during each year, did not earn twelve times his minimum fee or did not equal 65 per cent of his gross fees for the preceding year. If the artist terminated the contract, any and all engagements booked prior to the termination would be fulfilled on the basis of the contract.

In the case of "guaranteed management" contracts on an employment rather than a commission basis and contracts calling for a net guaranteed fee, the commission provisions would not obtain if the guarantee was acceptable to the artist. AGMA has the right, if problems arise, to call for negotiation and arbitration.

If an artist's fee is $750 or less, for concerts other than civic and community, and he has been booked for concert appearances the gross fees of which aggregate less than $7,500, the commission shall be reduced from 20 per cent to 18 per cent for concert engagements other than civic or community. If a higher charge has been made, a rebate must be given the artist.

Assignment of Contracts Limited

Managers are forbidden to assign any contract to other than a manager signing an AGMA agreement, and then only with the consent of the artist. Artists are also entitled to be given a detailed list of written inquiries as to their availability and managers must submit reports on their activities in behalf of an artist.

It is also provided that managers may not charge commission on any compensation earned for an enterprise in which the manager or any of his affiliates may have an interest, either as owner or agent or earns a profit over the commissions payable by the artist.

In the case of a $400 artist, the manager is to assume personal responsibility, if the concert is booked without the consent of the artist, for any deficiency to the extent of his commission which nets the artist less than half his gross fee. If under $400, the provision is in force to the extent of less than one-third.

Sigma Alpha Iota Aids War Program

Members of Sigma Alpha Iota are actively engaged in war work in addition to their musical affairs. Among those in the New York area is Ruth Shafer, alumna member who has been instrumental in the work of Choir Service, a project of Brooklyn Chapter of the Red Cross. This program is directed by Mrs. Marie MacDonald, assisted by Mrs. May Lieberman. Started in January 1942 with three choirs, it had grown to 17 within a year. The Choir Service provides singers and accompanists for the religious services in Federal hospitals, forts, barracks and other stations on request of the chaplains in charge. Those participating receive Red Cross credit. Miss Shafer also is a member of the Hospital Recreation Corps of Brooklyn Chapter.

Carol Finch, president of Alpha Theta Chapter, is an air-raid warden and a member of the committee planning recitals at the Naval Hospital. A recent recital was that of Harriet Griffith, violinist, with Harry Franklin as accompanist. Miss Shafer directed the community singing.

Elizabeth Fuller, alumna member, is an air-raid warden. She was heard recently in duets with Miss Shafer at the program in the Church of the Saviour sponsored by Brooklyn Chapter..

Mary Louise Ainsworth, president of Epsilon Epsilon Chapter, is a nurse's aid working at Presbyterian Hospital. She also is a member of the recital committee.

Elaine Dahl is a member of the Gray Ladies Corps of Brooklyn Chapter of the Red Cross and has been serving as a volunteer in the Brooklyn Board of Health.

Madeline Birdwell, patroness member, is a member of the Hospital Recreation Corps. Saturday evenings she acts as hostess and song leader. A member of the recitals committee, she has helped plan and direct special programs.

Virginia Coy, violinist and teacher, is enrolled in the nurses' training school at St. Luke's Hospital. She closed her school of theory in Steinway Hall but has maintained her musical contacts. Miss Coy still teaches violin at Hunter College and retains a few pupils in viola and violin.

Harriet Griffith, violinist and Ruth Geiger, pianist, appeared at the USO clubhouse at Manhattan Beach in a program for sailors arranged by Herman Neuman. Maro Ajemian, pianist and Anahid Ajemian, violinist, represented S.A.I. in a concert at Fort Hancock, N. J. In the WNYC annual American Music Festival program of Feb. 13 the Hudson Trio, comprising Eugenie Limberg, violinist; Moreland Kortkamp, pianist and Ardyth Walker, cellist were heard. Gena Branscombe conducted the Branscombe Choral on Feb. 20.

During the winter, the fraternity, also over WNYC presented Lucielle Browning and Annamary Dickey, Metropolitan opera sopranos; Agnes Davis, Nora Fauchald, Olga Forrai and Frances Sebel, sopranos; Lois Wann, oboist; Eugenia Buxton, pianist. Isabel and Silvio Scionti, duo-pianists, were heard Jan. 30; Mary Elizabeth Miles, flutist and Marjorie Mitchell, pianist, Feb. 6; Carroll Glenn, violinist, honorary member, with Hendrick Endt at the piano, Feb. 25; Lilian Knowles, contralto, and Alice Biengsli, pianist, Feb. 27; Roma Swarthout and Nellys De Lay, cellist, March 6; the Tweedy Trio of Marjorie Hamill and Martha Haskins, sopranos and Betty Tombs, contralto, March 13. Helen Marshall, soprano, appears today (March 20).

Orpheus at Juilliard

Gluck's Orpheus, on Feb. 24, was presented excellently by the Juilliard School of Music Opera Department. Albert Stoessel, responsible for the English translation, was the director, while Alfred Valenti took care of the stage direction and Frederick J. Kiesler the scenic. Included in the first night cast were Mary Gayle Dowson (in the title role) Louise Giachino (Euridice) Elizabeth Humphrey (Amor) Pamela Meeker (Blessed Spirit) and Thalia Mara in the solo dance parts staged by Arthur Mahoney. Of exceptional promise was the voice of Elizabeth Humphrey. Stage settings and lighting were ideal. The evening was a real joy.

N. C.

Russians Sing Onegin

Although it was done in concert form, the Tchaikovsky opera, Eugen Onegin, had effective performance at Town Hall, staged by the Russian impresario, Michel Kachouk, and conducted by Ivan Basilevsky. There was a chorus, two pianists (Basilevsky and Pressman) took the place of the orchestra, and the principal singers were Mmes. Maximovitch, Alvers, Valentinova, Vladimirskaya, and Messrs. Cehanovsky, Elin, Kallini, Tamarin, Voronovsky.

B. D.

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BOOKS

BACH'S HARMONIC PROGRESSIONS, by Kent Gannett. Oliver Ditson Co., Theodore Presser Co., distributors. $1.

Mr. Gannett has hit upon a fruitful subject, and has completed a heroic piece of research in this book, which contains 1,000 examples of Bach's harmonic procedure, all given, for the sake of simplicity, in either C major or the related A minor. Using the 371 four-voiced chorales, the author has classified the examples under such headings as "Scale Steps 4-5 in Major." For this reason his book is particularly useful when students of harmony or composers are engrossed with some particular problem. Bach's unceasing richness of invention is shown particularly in the variety with which he harmonized such chorales as that in the St. Matthew Passion, which recurs under so many beautiful and increasingly eloquent guises. Both the student and the more mature writer of music can gain much by a study of this book.

THE MUSIC OF CZECHOSLOVAKIA; by Rosa Newmarch. With a Foreword by Dr. Edward Benes, and Introduction by Sir Henry Wood. Oxford University Press.

This volume, the last written by the late Rosa Newmarch, is invested with the same insight, understanding and enthusiasm as the other books from her informed pen. She had particular love for Czech music (she knew the country well and spoke its language) and did much to make it popular in England, through her writings when she was program annotator for the Wood Concerts at Queen's Hall.

The Newmarch researches on Czech music start with the tenth century and extend to composers of our own day. The author traces the inherently national spirit which underlies all that music, but also analyzes it as art, and wields the critical lance justly but sympathetically. As an instance, when she says that "those who care for the music of Czechoslovakia are willing to concede its occasional *naiveté*, but recognize it as the essential emanation of a certain simplicity of soul, not as a result of technical inefficiency or lack of self-criticism." Of course, there are devoted, chapters on Smetana and Dvorak, the towering giants. Czech operas come in for complete description as to music and libretto. All in all, the Newmarch book is an indispensable adjunct to any intelligent musical library.

STORIES FROM THE GREAT METROPOLITAN OPERAS, by Helen Dike, illustrated by Gustaf Tenngren. Random House, New York. $2.

The book, sponsored by the Metropolitan Opera Guild, Inc., presents the stories of 25 of the greatest operas in the modern Metropolitan repertory, with brief musical themes, and with superb drawings by Mr. Tenngren. The summaries of the operas have been made with color and imagination by Miss Dike. The text is large and easily readable, the stories are told in simple words, the musical quotations are easily understandable, and the vivid pictures give to the legends a modern, refreshing touch. Included are Aida, The Barber, Bartered Bride, Cavalleria, Don Giovanni, Faust, Fidelio, Marriage of Figaro, Haensel and Gretel, Lohengrin, Lucia, Meistersinger, Orfeo, Pagliacci, Parsifal, The Ring, Rigoletto, Tannhäuser, Traviata, Tristan, and Trovatore. Brief biographical notes on the composers follow.

IMMORTAL MEN OF MUSIC, by Richard A. Loederer. Martel Prints Publishing Co.

One way to enlarge the audience for music is to dramatize the lives of the masters, making them contemporaries who live and breathe. Richard A. Loederer has achieved success with his portfolios of great composers, which provide a gallery of musicians in detachable portraits, containing friendly, warm likenesses which cast a romantic aura over the worthy subjects.

The twelve composers in this new edition, a reprint of the original de luxe first edition, with four pictures additional, all within a substantial cover, are Bach, Mozart, Beethoven, Schubert, Chopin, Liszt, Wagner, Verdi, Johann Strauss, Brahms, Tchaikovsky and Sibelius. Brief biographical comment is supplied by Richard Poate Stebbins, Ph.D., Harvard.

Loederer has succeeded in imparting the geniality and kindly intimacy of the lamented pre-Nazi Vienna to his portraits, as becomes a great-grandson of the mighty Johann Strauss. This collection should find a home in many a studio.

NEW CHORAL MUSIC

New Easter issues from Galaxy Music Corporation are headed by a stunning version of Rachmaninoff's THE LORD IS RISEN! in a setting for SATB by Dr. T. Tertius Noble. It has a fervent, deeply moving, typically Slavonic quality as the voices in plain but rich four-part harmony proclaim the birth of the Saviour while lamenting that "earth is still dark with tears and bloodshed." The English version of Merekovsky's text is by the late Rosa Newmarch. There is an organ or piano accompaniment.

Also for four mixed choral parts is the anthem, IN THAT GARDEN HE KNELT TO PRAY, music by Albert D. Schmutz and words by Doris Barnard, a simply written but poignant adagio setting of the Crucifixion story which reminds listeners that "when life is cold, bleak and dreary . . . remember He, too, was weary." The piano is for rehearsal only.

A charming BERCEUSE by J. Guy Ropartz, in a choral version by Katherine K. Davis, begins with a unison proclamation, "Little children all, 'tis the hour when peace descends over your home," and continues with an SSAA refrain in which the words are sung by the second sopranos, while the others maintain a delightful partly-hummed accompaniment. It is based on a familiar French lullaby, "Do-do, l'enfant do." The English version of the text by Hippolyte Lucas is by Miss Davis. There is a piano accompaniment.

The same press gives us THE LORD IS IN THY GARDEN, a setting for SATB, unaccompanied, by Ralph L. Baldwin, of words by George MacDonald, suitable for use at any time in church services. "When God's will is thy heart's goal, then is Christ thy very soul" is the burden of this thoughtful, clearly harmonized work, in which at the close the three lower voice parts are *divisi*, for further richness.

Finally, Galaxy gives us a secular work appropriate to the present day, I WONDER DOES THE MIDNIGHT KNOW, by that master of choral writing, Pietro Yon, who sets Jessie Gresham's poetic words in the tempo of a *minuetto*, for four-voiced unaccompanied mixed chorus. The text looks rapturously but quietly to a happier day with the prophecy, "How sweet and fair the time will be . . . that brings you back again to me!"

None of these short works is taxing in range or style, and only the Rachmaninoff takes a certain stylistic approach to make it fully eloquent. All are highly recommended as compositions of permanent worth.

SSA

LET US SING A NEW SONG, by Grace Leadenham Austin. McLaughlin & Reilly, Boston. 15c.

The first verse, happy and joyous, is followed by a minor section and a change in rhythm, in keeping with the words, before a chorus-like figure returns. At times four parts are provided. Ideal for women's choruses and school groups.

THE SLEEPING SWAN, by Grace Leadenham Austin. J. Fischer & Bro., New York. 15c.

Dedicated to Kate Fowler Chase, conductor of the City Federation Choral, the mood is set by a running accompaniment as the voices describe the figure floating "on the shadowed lake" as the crescent moon looks down. An alternate A is provided at the close with a diminuendo. Not difficult and effective, with careful shading.

SSAA

DANIEL WEBSTER'S COLLECT FOR AMERICANS, by Harvey Gaul. J. Fischer & Bro., 20c.

Dedicated to the National Federation of Music Clubs and with a text from Webster's Charleston speech as suggested by the clubs, this is an impressive and dramatic work, with the parts frequently divided and with an incidental soprano solo as a brief cantabile episode. There are rhythmic changes and some abrupt modulations, and a chorale-like idea, with all parts moving upward, brings the six-minute number to a close, *fff*.

FOR MIXED VOICES

HYMN OF AMERICAN YOUTH, with words and music by William Arms Fisher. Published by Oliver Ditson Co., Theodore Presser Co., distributors. 10c.

Another patriotic number useful for schools. In march tempo, it is militant in setting although devotional in text. A coda, after the four stanzas, provides a pledge of allegiance.

SONGS

AN OCEAN IDYLL, by Brooks Smith. Galaxy Music Corp., 60c.

A swiftly moving number (it is marked *vivace scherzando*), this new work by the pianist-composer affords a top register voice ample opportunity for display. It is markedly rhythmic and the accompanist needs dextrous hands. A good show item.

COME, LET US AWAY (Allons, Gay, Gayement, Ma Mignone), a French folksong of the 16th century, harmonized and arranged by Gustave Ferrari with the English version by Robert B. Falk. Galaxy Music Corp. 50c.

The arranger, by his varied accompaniment, has provided necessary contrasts for the reiterated melody. But he does not add embellishments to the original.

STEPHEN FOSTER: TWELVE FAVORITE SONGS, arranged and edited by Jeffrey Marlowe, with line drawings by George and Doris Hauman. Boston Music Co., Boston, Mass.

Some of the best and most beloved of the Foster songs are provided in this collection, which features two reproductions in color of Howard Chandler Christy's portrait of Stephen Foster, which hangs in the so-called "Old Kentucky House" at Bardstown, Ky. The songs are preceded with line drawings in each case, and the score includes both piano, vocal line, words and notation for the ukelele.

ARIETTE DE ZEMIRE ET AZOR and ARIETTE DE RICHARD COEUR DE LION, by Gretry, edited and with English text by Frank La Forge. Carl Fischer, New York. 60c.

These are additions to the series of celebrated songs and arias selected and arranged by the American composer. Both are for soprano and within practically the same range. The first is a lyric number, almost Schubertian in this edition, but requires sympathetic interpretation. The second, opening and concluding in the minor, has a decided rhythmic flair throughout, with staccato notes sprinkled about. An alternate octave concluding phrase can be effectively used for climactic purposes.

OFF THE SHORES OF SOMEWHERE, by Sigmund Romberg, with words by Nelson Cogane and Al Neiburg. Published by Chappell & Co., Inc. 50c.

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SONDRA BIANCA WINS WAR BOND IN ESSAY CONTEST

sponsored by the Coordinator of Inter-American Affairs. The 12-year-old American pianist, left, was one of four high school students to receive awards. Her subject was The Culture of Brazil. Later she broadcast on short wave to that country on Brazil's most popular program, Magazine of the Air, carried on 80 Brazilian stations. Others pictured are Dr. Julio Barata and Capt. Amikar Dutra de Menezes, Brazilian radio officials; and Albert Ginsberg, Doris W. Wolk and Marvin Le Bof, other prizewinners.

to his list. The Romberg lyric style, simple and generally diatonic, provides a melody which will make this brevity popular. The text is up to the minute and is based on the war. A typical Romberg ballad.

NIGHT WISH, words by Jacob Trapp, music by W. Gifford Nash. G. Schirmer, Inc., New York. 50c.

An exquisite song with a lulling theme, delicate andante writing and a poetic conclusion—the tender good night wish of a lover, is suited as a lullaby. It would be excellent for a singer who can command mezza-voce and expressiveness in mood. Range, E to G above staff.

HAUNTING TUNES, waltz-song after Johann Strauss, by H. Leopold Spitalny; words by Fernando Ruiz del Vizo. G. Schirmer, Inc., New York. 75c.

Quoting liberally from the Fledermaus waltzes and other of the famous tunes of the Waltz King, Mr. Spitalny has put together a sure-fire number for coloratura soprano that begins with an elaborate cadenza. The words are banal, but the whole makes a most effective work for popular use in theatre or on radio.

O THAT IT WERE SO, by Bruno Huhn. Published by G. Schirmer, Inc. 50c. A contrasting encore number with the accustomed Huhn flowing vocal line, which makes it readily singable.

FOR VIOLIN AND PIANO

SONNET No. II, by Isador Achron. Carl Fischer, Inc., New York. 75c. A brief work of individual intensity and feeling. The violin part has a reiterated theme, which undergoes various development, the whole rising to a climax and then dying away in a few sustained pp tones. The piano fills this out with nice adjustment of musical figures. Not taxing technically, but expressive. The dedication is to Jascha Heifetz.

FOR TWO PIANOS, FOUR HANDS

HORA STACCATO, by Dinicu-Heifetz. Carl Fischer, Inc.

Here is Jascha Heifetz doing a transcription for piano; in fact, for two pianos! It is not generally known that, like Kreisler, the versatile Jascha too possesses unusual skill on the keyboard.

This arrangement of the violin morceau first made popular by Heifetz is virtuoso material (dedicated to Vronsky and Babin) and should prove ideal for concert purposes. Beautifully harmonized and cleverly set pianistically, so as not to interfere with the required speed and undeviating rhythm.

FOR PIANO SOLO

PRELUDE IN PASTEL, by Maxwell Eckstein. Carl Fischer, Inc.

Arranger and composer, Eckstein has a graceful turn of melody in this romantic piece of less than medium difficulty.

FINLANDIA, by Jean Sibelius. Carl Fischer, Inc.

In piano solo form, the popular orchestral work has not all its inherent stirring qualities, and of course not the coloring; nevertheless, the present version is useful in reminiscence of the original.

AMERICAN VICTORY SONGS, arranged by Maxwell Eckstein. Carl Fischer, Inc.

Easy settings, for youthful players, of eleven of our standard patriotic songs, including The Star Spangled Banner, Hail Columbia, Dixie, Yankee Doodle, America, and Columbia, the Gem of the Ocean.

KALEIDOSCOPE, Miniature Suite in Romantic Style, by Alvin Goodman. Carl Fischer, Inc.

The title tells the character of these nine little compositions, tuneful, well made and tasteful in harmony. Especially atmospheric are Hommage à Schumann, Chopinesque and Kreisleriana.

THEMELODIES, arranged by Maxwell Eckstein. Carl Fischer, Inc.

Another book of themes and melodies from famous compositions, presented in simple manner so as to be easily playable. There are snatches from piano Concertos by Tchaikovsky, Schumann and Grieg; symphonic excerpts by Beethoven, Tchaikovsky and Schubert; and further examples by Liszt, Saint-Saëns, Johann Strauss, Rubinstein and others.

EIGHT PRELUDES FOR PIANO, by Alexander Maloof. Carl Fischer, Inc.

Seven andantes and one largo make up these compositions, all pleasantly sentimental, attractively themed, and in refined moods. Excellent mediums for tone production in playing or teaching.

PIANO

JUNGLE CARAVAN, by Miltona Moore. Musicord publication, Grade 2. 25c.

In the minor mode and in a swinging rhythm, this composition has slight touches of the modern in it. This piece will be useful in student recital, as it has lots of color.

Mu Phi Epsilon Giving Concerts for Service Men

(*Picture on page 26.*)

Tau Alpha Chapter of Mu Phi Epsilon has devoted its efforts this season to war work and entertainment and, from November to March, presented a series of free concerts for service men. Fourteen were given at the Town Hall Club. Each week 1,000 tickets were distributed to the Seamen's House, the N. Y. Recreational Committee, Stage Door Canteen, Seamen's Canteen, the Y.M. C. A. branches; Brooklyn Navy Yard; members of the military police; U.S.S. Seattle and U.S.S. Camden, receiving ships; Governor's Island; Netherlands, Maple Leaf, British Union Jack and White Ensign clubs; the WAACS, WAVES, SPARS; Anzac Club; various Norwegian groups and others.

The policy of the chairman and committee is to present one or more service men on each program. According to the committee, this has resulted in arousing interest and has brought out unexpected talent among the men. Because of the numerous requests and the lack of space in the small auditoriums, the committee has decided to transfer future programs to the Red Cross centres and the camps where group singing, under regular leaders, will be part of the entertainment.

The committee in charge of the series comprises Ruth Bradley, chairman of programs; Margaret Sherman, Katherine Anderson, Gladys Shafer, Eleanor Berger, Ruth Beeson, Arial Kromer and Thelma Jerguson.

Song by Paul Mills and Josef Myrow Sung for Marines

Ode to a Marine, by Pvt. Paul Mills and composer Josef Myrow, was introduced before 5,600 cheering Marines at Quantico, the Marine base, by Kate Smith recently. The radio singer repeated the number, which is published by the Music Publishers Holding Corp., New York, on the We the People broadcast a week later.

Mills, son of publisher Irving Mills, based his poem on his experiences starting at Guadalcanal and called it at first What Makes a Marine. The title was later changed, and the publishing rights awarded to Witmark. It has been set for chorus and orchestra.

Russell Composer of Prayer to the Sun

Sydney King Russell is the composer of Prayer to the Sun, and not John Hall Wheelock, as stated in error in the March 5 issue of Musical Courier. Mr. Wheelock is a noted American poet. The song is published by Galaxy Music Corporation.

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LOS ANGELES

Coast Audiences Greet Recitals and Orchestra

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

Louis Kaufman again demonstrated his right to be considered one of the leading violinists of the day with a beautifully played, tastefully chosen and thoroughly interesting program, including American works, in the Wilshire Ebell Theater, Feb. 28. His luscious tone was imbued with the sincerity of the truly great artist, always appealing and completely satisfying in its impeccable intonation, while his technique was masterly. His interpretations were thoughtful and always gracious, the classical items done with individuality and freedom while adhering to all traditional values, his contemporaries presented with sure musicianship that gave them the most advantageous performance.

Kaufman deserves special plaudits for his championship of American music, in which he leads all of his colleagues of the violin. First presentation here of a Sonatina by Gail Kubik revealed sure, logical utterance, with themes ingeniously yet tersely developed. Its three movements were respectively genial, reflectively wistful and sturdily vigorous, containing some lovely passages.

Hit of the last group, all by American composers and all done here for the first time, was Aaron Copland's highly amusing Ukulele Serenade. Two artistic items by William Grant Still were Summerland and Here's One, the latter based on a Spiritual. A beautiful presentation of the Brahms Sonata, Op. 108, displayed also the fine co-operation of Theodore Saidenberg at the piano, while Kaufman contrived to make the Tchaikovsky Concerto an exciting experience.

Orchestral Events

One ancient and two modern Slavs were represented on the program of the Philharmonic Orchestra under William Steinberg in the Philharmonic Auditorium on Feb. 18. Steinberg again showed his command over the orchestra, opening with a pleasing presentation of the colorful Shostakovitch Fifth Symphony. Glinka's conventional Capriccio on a Jota Aragonese was skillfully read, and an effective conclusion was reached with the Three Symphonic Dances, Op. 45, by Rachmaninoff.

Last of the Philharmonic Orchestra's Young People's Concerts was given Feb. 22 in the Philharmonic Auditorium. Albert Coates conducted, delighting his auditors with his genial explanation as well as with his authoritative leadership in the Schubert Eighth Symphony, the Overture to Smetana's The Bartered Bride and two Brahms Hungarian Dances.

Guest conductor was Miklos Rosza in his own romantic The Jungle Book Suite. The work is musically fine, spontaneously melodic yet contemporary in treatment and orchestrated with a master hand. Rosza handled the orchestra with the assured control of a veteran. Narrator Sabu, surmounted by an orange turban, was given an enthusiastic reception, and the wistful song of the mother was charmingly rendered by Contralto Eula Beal.

Elman's Recital

Mischa Elman gave a progam of conventional violin works in the Philharmonic Auditorium on Feb. 25, playing with his usual appealing tone and the technical fluency of an artist who has performed the same items over a period of many years. A Tartini G minor Sonata and the Grieg First (F major) Sonata, showing the able piano co-operation of Leopold Mittman, comprised the first half, followed by the massive Bach Chaconne. An unusual novelty for Elman was the performance of a contemporary work, a Chant Hebraique by Castelnuovo-Tedesco, which proved a simple, plaintive melody over a falling cadence for accompaniment. Rode, Smetana and Wieniawski items concluded.

Luboshutz and Nemenoff Play

Pierre Luboshutz and Genia Nemenoff gave a fluently executed piano recital in the Philharmonic Auditorium, Feb. 23, playing with the symmetry of musically complementary natures and well blended tones. They offered a Bach G major Sonata, a Passacaglia of Handel arranged by Luboshutz, Saint-Saëns' graceful Variations on a Theme by Beethoven, a Chopin Rondo and a concluding group of Russian items arranged by Luboshutz.

Marian Anderson Hailed

Marian Anderson, perennially popular Negro contralto, delighted a packed audience in the Philharmonic Auditorium, Feb. 28. She closed her eyes and delivered every song from the heart in a voice, although not always steady, rich with the vibrant warmth her admirers enjoy. Handel, Bassani, Cesti and Legrenzi items formed the opening classical group, with well chosen Schubert Lieder to follow. Aria was the dramatic Adieu Forêts, from Tchaikovsky's Jeanne d'Arc. American songs were Griffes' artistic Upon Their Grave and Evening Song. Songs by Quilter, Korngold and Sadero and a group of Negro Spirituals completed the list. Franz Rupp accompanied admirably.

• • •

Cellist Maurice Eisenberg will be on the University of Southern California campus for two months, starting March 10. He will play a number of recitals, including some trio performances with John Crown and Anton Maaskoff, and will appear as soloist with the Hancock Ensemble.

• • •

A well designed and interesting new quartet item by Mary Carr Moore, Brief Furlough, was given first hearing on Feb. 28 at a concert devoted to Dr. Moore's works in celebration of the 15th anniversary of the Mary Carr Moore Manuscript Club, an organization of young composers.

San Francisco Has Record Crowds

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—Two of the largest musical audiences ever gathered in this city were among the highlights for February. The first of these, numbering some 9,000, heard Marian Anderson as soloist with Pierre Monteux and the San Francisco Symphony. Miss Anderson, in tremendous voice, gave a colossal performance of French and Italian arias and a group of Brahms songs. Another important item was the first local performance of a virile, finely made Concerto for Orchestra by Corporal Ellis Kohs of Fort Ord, which its composer conducted.

The second all-out audience of the month gathered for a Gershwin festival given for the joint benefit of the San Francisco Opera and Symphony. Paul Whiteman directed the combined forces of his own band and the San Francisco Symphony, and the soloists were Bing Crosby, Dinah Shore and Jesus Maria Sanroma. Sanroma, who had never played here previously, was the special hit of the occasion.

Jacobi Ode Premiered

Among Pierre Monteux's more important achievements with the orchestra during the month were the first performance of Frederick Jacobi's new Ode, a deeply felt work inspired by a passage in the Hebrew Sabbath Service; the first local performances of Ravel's left-hand concerto and Villa-Lobos' Brazilian carnival fantasy called The Youthful Momus, both with Maxim Schapiro as the brilliant soloist; and the revival of Mahler's first symphony. Jose Iturbi was guest conductor with the Symphohy and introduced his sister, Amparo, as soloist in his own fantasy for piano and orchestra and the Liszt Hungarian fantasy. Rudolph Ganz got the season's Young People's concerts off to a flying start.

Recitals

There were several important recitals by touring artists, notably George Chavchavadze, pianist; Richard Crooks, who appeared jointly with William Primrose; Roland Hayes; Mischa Elman, the two-piano team of Luboshutz and Nemenoff, and the Budapest Quartet. Most important of the local recitals was given by Felix Khuner, formerly second violin of the Kolisch Quartet and now a member of the San Francisco Symphony, and Carl Fuerstner, who teamed up with Khuner to begin an important series of violin sonata programs. John Laurence, an excellent young baritone now in the Navy, was another of the month's local recitalists.

Seattle Applauds Orchestra

SEATTLE, WASH.—Edwin McArthur and John Barbirolli following successively as guests in the season of the Seattle Symphony, found no difficulty in keeping up the enthusiasm for the orchestra which Sir Thomas Beecham had aroused.

Novelties offered by McArthur included Barber's Essay for Orchestra, Music for Strings by Bales, and Mary Howe's Spring Pastorale — all American works worthy of frequent hearing. Barbirolli offered Carpenter's War Lullaby (Seattle premiere), Holst's St. Paul's Suite for Strings and his own arrangement of Sheep May Safely Graze, by Bach.

Cecilia Schultz presented the Ballet Russe de Monte Carlo in five performances last month at the Moore Theatre.

The Treble Clef Club, under Edwin Fairbourn, Orpha Moser, accompanist, in a recent concert featured the Orion Trio as soloists.

The Philomel Club, under R. H. Kendrick, John Hopper, accompanist, filled Roosevelt High School Auditorium, presenting the Artiste Ensemble and Dorothy Eustis, pianist, as soloists. J. H.

LIEUT.-COMM. GLEN R. RINGQUIST AND HIS WIFE, CHARLOTTE BOERNER RINGQUIST, soprano, during a leave which the naval man spent in Hollywood. Mrs. Ringquist has sung in more than 100 concerts for the American armed forces.

Photo by Field Studio

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ARTISTS MUST "GLAMOURIZE" PERSONALITIES TO SUCCEED, SAYS TEACHER OF SCREEN STARS

Call it the Hollywood influence, if you will. Nevertheless it is a fact that artists today realize their singing careers are enhanced if a touch of glamour can be added. Claudia Franck, petite but vivid personality, who has prepared and coached artists for the screen, opera and concert, is convinced of this need for the glamour appeal and cited instances from her personal relations with artists to support her belief.

Miss Franck feels that personalities are wanted today "not only on the stage and screen but in concert and opera." She said that, although "Hollywood may have taught us the value of personality, it is evident that the artist who survives today must have a complete and well-rounded training designed to develop her personality."

"It was the screen," she went on, "that really aroused my interest in personality development. A group of us, one day, were watching a motion picture test of a very beautiful young girl. She photographed admirably and looked glamourous. But when the sound track was used, despite the fact that her costume had not been changed nor the background altered, an entirely different personality was revealed when she spoke.

"No longer was she the attractive girl. Her speaking voice gave us a completely new individual and we felt at once that the test would not be successful.

More Than Voice Needed

"Yet, the voice is but one factor. Take a singer who may have a glorious voice. If she is not at home on the stage, does not know carriage, simple essentials of acting, if she feels or acts awkward or is costumed ineptly, the audience's attention immediately is diverted and no matter how well she may sing, these other factors detract from her work.

"Artists in all fields of entertainment are beginning to realize the necessity for these things and are training in them.

CLAUDIA FRANCK

Eliascheff Photo

Basic principles of acting are fundamental in any career. Speech defects must be remedied. Whether it be an operatic role or a song to be interpreted, the person doing the number must realize and attain the potentialities of each. And the mental picture must be perceived and then achieved.

"From the standpoint of interpretation and personality, we might consider also the night clubs. If these factors are important to the stage, screen and concert field, they are doubly so in these clubs where we have better voices today than even a few years ago. But the singers also know the value of glamour.

New School of Acting Foreseen

"Incidentally, I believe a new school of acting is developing. Time was, for example, in operatic acting, when traditional gestures were followed and were handed down, often to the point of absurdity. Our young American artists no longer concern themselves with these traditions; they give us a more deeply felt impersonation. Today we have an American interpretation, by young artists, rather than the traditional style being followed.

"That this realization of the necessity for individual expression is known even to the young, was evident in the reviews which little Rebecca Fine received when she was soloist recently with the Philharmonic under Dr. Rudolph Ganz. The critics all commented upon her stage presence and personality was well as her playing.

"Among the artists with whom I have worked are Igor Gorin, Jessica Dragonette, Jean Tennyson, Lucille Manners, Armand Tokatyan, Paul Haakon, Maria Gambarelli, Grace Panvini, Clarke Dennis, Ross Graham, Dinah Shore, Nadine Gal and Joan Roberts who will have the lead in Green Grow the Lilacs in the Theatre Guild presentation.

"Yes, glamour and personality are real necessities and are just as important as excellent singing to the artist who would survive."

Busch Players Open Museum Series

The first of a series of concerts of rare older music at the Metropolitan Museum of Art was given by Adolf Busch and his Chamber Players, with assisting artists, on Feb. 6. The delightful program included a Canzon à dieci by Giovanni Gabrieli, for four violins, four violas, two cellos and double bass; a Litania by Schütz, sung by Christine Johnson, mezzo-soprano, and the New Choral Group, conducted by Carl Bamberger; a Purcell Chacony for string orchestra; Corelli's "Christmas" Concerto Grosso No. 8; and Handel's Concerto Grosso No. 2, in F. In the last two works, Adolf Busch and Frances Magnes were the skilled solo violinists, and Aaron Shapinsky the solo celloist. Others heard in the ensemble were:

Irene Serkin Busch, Björn Andreasson, Felix Galimir, Arlie Furman, Barbara Kempner, Elsie Stein, Samuel Ferman, Hinda Barnett, Marjorie Portugal and Jules Seidman, violins; Lotte Hammerschlag, Theodor Ratner, Sol Rumberg, violas; Werner Landshaff and Valli Gara, cellos; John Bulik, double bass; and Lucas Foss, continuo.

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In the Studios

Arthur Gerry

Bernice Rickman, soprano soloist at Covenant Presbyterian Church, Washington, D. C., gives a recital before the Arts Club of that city on March 25 with Frederic Schaeffer at the piano.

Gordon Berger, baritone, soloist with Fred Waring, appeared with the National Orchestral Association, Leon Barzin conducting, in Carnegie Hall, New York, on March 6.

Jean Handzlik, leading contralto of the Philadelphia Opera Company, sang Genevieve in that ensemble's presentation of Pelleas et Melisande on March 2.

These artists are from Arthur Gerry's New York studio.

La Forge-Berúmen

A test blackout in New York on Feb. 18 failed to interrupt the recital at the La Forge-Berúmen Studios given by Gretchen Branche, coloratura soprano, assisted by Frank Versaci, flutist, and Frank La Forge, composer-pianist. A capacity audience heard the program, which continued, although the windows were blacked out. Miss Branche revealed a voice of exquisite quality, wide range and of flexibility. Both Mr. Versaci and Mr. La Forge, who have acted in similar capacities for Lily Pons, contributed much to the enjoyment of the program with their complete artistry.

N. S.

Olga Eisner

Dorothy Shawn, alto, is soloist at Radio City Music Hall and is heard in solos in the productions there. Cynthia Rose, prize winner in the National Music League contest this year, was soloist on March 7 with the Dessoff Choirs under Paul Boepple. She has been engaged by Peter Paul Fuchs for his Opera for Everyone Company.

Mimi Benzell, heard last season at the Rainbow Room, New York, has returned from engagements in Miami, where she was guest at Mana Zucca's concerts for war bonds, and also in Texas. Nenette Marchand sang for the Matinee Musical Club of Philadelphia and also for service men at Fort Dix, N. J.

The foregoing artists are from Olga Eisner's New York studios.

Ivan Galamian

Charles Libove, violinist, pupil of Ivan Galamian, recently gave a recital at the Brooklyn Academy of Music in the Youth Series. His program included the Vitali Chaconne, Lalo's Spanish Symphony, Mozart's E minor sonata (K.304) and works of Kreisler, Chopin-Milstein, Shostakovitch-Tzignov and Wieniawski. Felix Wolfes was at the piano.

Samuel Margolis

Robert Merrill, artist-pupil of Samuel Margolis, appeared recently with the NBC String Symphony under the direction of Leopold Spitalny and later with Frank Black conducting.

Kate Bertram

Among recent recitals in Carnegie Chamber Music Hall, New York, was a program by Rae Muscanto, coloratura soprano, of the Kate Bertram School of Singing.

Ray Lev Heard with New Haven Symphony

Ray Lev, pianist, was soloist with the New Haven Symphony in Mozart's A major concerto and Strauss' Burleske. Other appearances in recent months by Miss Lev included a recital at Howard University; as soloist with orchestra in the same Mozart work at the Bensonhurst Community Centre; at Massey Hall, Toronto, in solos and with the Hart House Quartet in the Shostakovitch Quintet; a broadcast in Montreal and on the Treasury Hour over WINS; as soloist in Powell's Negro Rhapsody in the WNYC Festival; recitals at the Ethical Culture Society and at Jonathan Edwards College. Miss Lev also played for the Service Men's Canteen at Toronto.

IDA KREHM,

American pianist, is the newest addition to Concert Management Ray Halmans' list of attractions. Miss Krehm played in a New York Town Hall recital this season. Her tour took her from Canada, where she appeared with the Toronto Symphony, through Delaware, Michigan, Ohio, Missouri, Iowa, Arkansas and Texas, playing both in recitals and with orchestras.

Marjorie Lawrence Soloist with Philadelphia Orchestra

Marjorie Lawrence, Metropolitan Opera soprano, is soloist with the Philadelphia Orchestra on April 20 in Washington and on April 21 in Baltimore. Miss Lawrence returned from concerts in Havana and Miami to go to Chicago for the Metropolitan's season there.

Michel Kachouk Opens Russian Opera Studio

Michel Kachouk, for 20 years personal manager of Feodor Chaliapin, and former director of the Grand Opera Russe and Ballets Russes de Paris, as well as representative of many artists, will open a New York studio on April 5. He will give courses in the elements and history of Russian opera, theory, ensemble and solo singing, Russian speech, and diction. As instructors, Mr. Kachouk will have some of the outstanding Russian opera artists and composers now resident in this country.

Alton Jones Plays Piano List at Institute of Musical Art

Alton Jones, pianist, faculty member of the Institute of Musical Art, revealed splendid technic, a singing tone and sensitive musicianship at his recital there on March 2. Mr. Jones' program included works of Angles, Hasse, Graun, the Schumann Fantasie, three Debussy numbers, Liszt's Valse Oubliée, the Chopin-Liszt Chant polonais and Dohnanyi's Capriccio, Op. 2, No. 4. There were numerous encores.

W. T.

Artists with Haarlem Philharmonic

Artists appearing on the February concert of the Haarlem Philharmonic, in the Grand Ballroom of the Waldorf-Astoria, included Helen Olheim, contralto, and Thomas L. Thomas, baritone, both of the Metropolitan Opera, and Zino Francescatti, French violinist.

Piano Teachers Meet

At the monthly meeting on March 4 at Steinway Hall of the Piano Teachers Congress of New York, a display of compositions by Marie F. Hall, treasurer, was shown. Aagot L. Tharaldsen spoke on Music and Art and James W. Bleeker on Creative Approach to Music.

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School and College Activities

PROF. VIKTOR FUCHS and MEMBERS OF THE CASTS

which presented Betrothal by Lantern-light and Fortunio's Love Song at Hunter College, under Prof. Fuchs' direction, for the Student Aid Fund on March 5. The new adaptation was made by Prof. Fuchs for American audiences. The principals were his students, assisted by some Hunter girls and the chorus of the college. More than 600 heard the two Offenbach works. Phyllis Garmel starred in the Betrothal with Marcus Sorisio, Alice Markarian, Anita Russell, Anita Phillips, Charlie H. Brotman, Irene Szabo, Judith Liegner, Kurt Baumann and Joseph Frumkin as other principals. Luba U. Kowalska and Jane Riehl scored in Fortunio. A feature was the ensemble, comprising Miriam Seidenberg, Elinor Diamond, Leonarda Minaudo, Rose Spreckelsen, Anita Russell, Alice Markarian and Irene Bauer. Prof. Franz Mittler was musical director, Kurt Baumann stage director and L. Leo Taub made the English version. Prof. Fuchs states the performances were designed to give young people vocal and dramatic experience in works which could be adequately given with piano accompaniment.

Piatigorsky's Full Tour Lists Dates with 7 Orchestras

(Picture on Front Cover)

By the beginning of May, Gregor Piatigorsky, cellist, will have brought to seven the total of symphony orchestras with which he has been soloist since Jan. 1. Piatigorsky has played concerti ranging from Boccherini to Hindemith.

Starting on Jan. 18, he played the Dvorak Concerto with the Oklahoma State Symphony; on Feb. 4 he performed concerti of Saint-Saëns and Boccherini with the Denver Civic Symphony. The Boccherini was repeated on Feb. 23, when he also played the Schumann concerto with Les Concerts Symphoniques de Montreal. On March 26 and 27, he appears with the Philadelphia Orchestra in that city, and on March 30 and 31 with it in Washington and Baltimore, playing the Boccherini and the Hindemith. Mr. Piatigorsky introduced the latter to this country with the Boston and Chicago orchestras a few seasons ago. On April 3 and 4 he plays the Schumann with the New York Philharmonic-Symphony under Reiner, and on April 8 and 9 Bloch's Schelomo and the Boccherini with the Chicago Symphony. On May 8 he is soloist at Columbia, S. C., Music Festival.

In addition, he is continuing his sold-out tour. He returned for his second Coca-Cola broadcast on Feb. 28 after appearing on this radio program on Jan. 31, Kostelanetz conducting. His Philharmonic appearance also will be broadcast over CBS which has the Kostelanetz program.

Piatigorsky finds time meanwhile to serve as head of the cello department at Curtis Institute.

Roth Quartet with La Berge

The Roth Quartet now is under the management of Bernard R. La Berge, Inc.

Juilliard Students, Alumni Active in Recitals

Recent activities of students and graduates of the Juilliard Graduate School have included the following:

Polyna Stoska, soprano, a graduate, gave a New York Town Hall recital on Feb. 14. Helen Taylor, studying composition with Bernard Wagenaar, played a group of her works as part of the WNYC Festival of Contemporary American Music. Louise Behrend, violinist, a graduate, gave a recital with Dorothy Smith, pianist, in Carnegie Chamber Music Hall, Feb. 17.

Barbara Holmquest, pianist, was accompanist for Dorothy Minty, violinist, at the benefit concert at Ethical Culture Hall. Lloyd Linder, tenor, was soloist on Feb. 26 in Haydn's Creation at Wilkesbarre, Penna.

Dorothy Stahl, soprano, gave a recital for cadets in the Navy School at Columbia University, in McMillan Theatre. Pashela Jelinek, a graduate, gave a song recital in Town Hall on March 7, with Dorothy Wagner also a graduate, at the piano.

Jane Boedeker, soprano, on March 17 sang at Miss Fine's School, Princeton, N. J. Edna Bockstein, pianist, a recent graduate, gave a Town Hall recital on March 10.

Juilliard Graduate Students Present Concerto Program

Ralph Hollander, Margaret Fountain, violinists; Mary Miles, flutist; Robert Fixdale, pianist; and Catherine Johnk, harpist, were soloists at the second Student Concerto Concert at the Juilliard Graduate School with Albert Stoessel conducting the orchestra.

Frederic Jacobi spoke on Schumann in his series of lecture-recitals on March 9. Musical illustrations were supplied by Carol Brice, alto; Ruth Duncan and Ruth Geiger, pianists, and students of the Graduate School.

Hutcheson Plays at Colleges

In addition to appearing as recitalist at the Founder's Day exercises at the Peabody Conservatory's 75th anniversary program, Dr. Ernest Hutcheson gave programs at St. Mary of the Woods, Terre Haute, Ind., and the Oklahoma College for Women, Chickasha, Okla. He also played at the Music Box Canteen, New York, for men in the merchant marine.

Western College Names Helm

OXFORD, OHIO—Announcement has been made of the appointment of Dr. Everett B. Helm as Professor of Music and Chairman of the Department of Music at Western College.

Kurenko Feted Soloist with Miami University Orchestra

MIAMI.—Maria Kurenko, soprano, captivated her audience with two arias at the third subscription concert of the University of Miami Symphony Orchestra. Following arias from Eugene Onegin and The Snow Maiden, Mme. Kurenko was called upon for four encores. Among them was Ici bas by the late Arnold Volpe, founder of the ensemble.

Henry Gregor conducted his own Four Arabesques. The program also included fanfares of Liadoff and Glazounoff and the Fifth Symphony of Tchaikovsky, all under the baton of Modeste Alloo.

Harold Bauer, pianist, will be soloist at the fourth concert.

W. N.

Minneapolis College Gives Bach-Handel Program

MINNEAPOLIS.—The annual Bach-Handel concert at the Minneapolis College of Music on March 5 included arias from the St. Matthew and St. John passions, the D minor piano concerto and the E flat major suite for flute and piano.

On March 23, the third orchestral concert of the season will be given under the direction of William Muelbe. Peter D. Tkach conducts the college choir.

Harrison Wall Johnson, concert pianist, who recently joined the faculty after some years in New York, gives a recital on March 30.

Maurice Eisenberg Joins Morini Artist List

Maurice Eisenberg, 'cellist, now is under the management of Albert Morini. Mr. Eisenberg has achieved a record of 7 concert engagements in Los Angeles within a year, playing 4 times with Orchestra and 3 times in recital. From March 10 to May 10 the cellist will hold master classes at the University of California. This will be his third trip to the Coast in the past year.

Friedrich Schorr Joins Manhattan School Faculty

Friedrich Schorr, for twenty years leading baritone of the Metropolitan Opera, has joined the faculty of the Manhattan School of Music, it is announced by Janet D. Schenck, director. Mr. Schorr will be in charge of a special vocal department for the training of both beginners and advanced students in Lieder, oratorio and operatic roles. He also will give special courses for advanced and professionally active singers, coaching roles and training them in the style and traditions of the Wagnerian music dramas.

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Baltimore *SEASON'S BOOM ADDS CONCERTS*

BALTIMORE, MD. — This city's busiest musical season continues, with several concerts added to the schedule as announced last fall. Attendance has been generally good, considering the various transportation and other handicaps. The Philadelphia Orchestra has announced an added event for April, with Marjorie Lawrence as soloist; the new Baltimore Symphony has scheduled an extra concert; and William Albaugh brought the tempestuous Carmen Amaya and her group of artists for a return engagement.

Kreisler appeared as soloist with the Philadelphia Orchestra and gave a memorable performance of the Mendelssohn concerto. The program, conducted by Ormandy, opened with Roy Harris' Third Symphony and closed with a replacement, Tchaikovsky's "Pathetic" Symphony, superbly played.

Jose Iturbi, playing the Beethoven third piano concerto, was soloist with the National Symhpony, Dr. Hans Kindler conducting. Marked by his customary brilliance and clean articulation, Mr. Iturbi's performance was the high spot of the program, which included Kindler's arrangement of the Bach organ concerto in G, the fourth symphony by Glazounoff and waltzes from Rosenkavalier.

The 77th season of the Peabody Friday Recitals was closed by Ernest Hutcheson, this concert coinciding with the 75th anniversary of the conservatory's founding, reported earlier.

On the following Friday, the Peabody Patriotic Series was launched, with Corporal Virgil Fox as the brilliant soloist. It was the first public hearing of the improved giant concert organ. Another member of the Peabody faculty, Alexander Sklarevski, was heard the following week and further established his claim as a leading pianist.

Soloists with Home Orchestra

Anna Kaskas, "Met" contralto, was soloist with the Baltimore Symphony, conducted by Reginald Stewart, in de Falla's El Amor Brujo. The following subscription concert featured Eleanor Steber, soprano, also of the Metropolitan, in the local premiere of Debussy's Blessed Damozel, supported by a chorus of 40 formed for the occasion. John Charles Thomas was greeted by a sold-out house, the biggest concert audience he has sung to in this city. In fine voice, he received an immense ovation from an audience seemingly determined to break the no-encore rule. Howard Barlow was guest conductor of the orchestra during Mr. Stewart's absence on a concert tour of New England and gave Baltimore its first hearing of Deems Taylor's delightful Marco Takes a Walk.

The Sunday series proved so popular that an extra one is to be given on March 14. The announcement was made at the scheduled closing one, at which the local premiere of Fletcher's The Walrus and the Carpenter was sung by 400 voices from the Junior Choruses of the Peabody Preparatory Department.

Dancers Delight

The Ballet Russe de Monte Carlo opened its two-night season under the Bonney Concert Bureau with new ballets —Chopin Concerto and Rodeo. Danilova, Slavenska, Youskevitch and other favorites appeared during the engagement, which further offered Magic Swan, Carnival, Snow Maiden and Beau Danube. The ballet's regular orchestra functioned effectively under Franz Allers and Gregor Fittelberg.

Eight-year-old Richard Korbel gave his first professional recital with the Baltimore Music Club, of which Mrs. Howard M. Kern is president, a week before his New York Town Hall recital. The performance of this amazing child created a real sensation. At the fourth concert for Young People, the Baltimore Symphony joined with the 75 members of the Inter-High School Orchestra in music from Carmen, Stewart conducting.

GUSTAV KLEMM.

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and a group representing the Army, Navy and AWVS at the final concert of the series, presented by the sorority for service men, at New York Town Hall Club on Feb. 21. Members of the committee were: Leota Lane, president, fourth and Ruth Bradley, chairman of programs, sixth, in front row; Margaret Sherman, recording secretary, end seat, second row. Others who performed and assisted with the program and shown in the picture were Katherine Anderson, Harriet Henders, Ruth Beeson, Gladys Shafer, Arthur Whittemore and Jack Lowe, duo-pianists, at the U. S. Receiving Barracks, Brooklyn, N. Y.; and John McAlister, pianist, from the Coast Guard Training Station at Manhattan Beach.

(Story on page 21.)

PASSED AWAY

ALICE NIELSEN, soprano, formerly prominent in light opera and later in grand opera, died in New York on March 8. She was born in Nashville, Tenn, in 1876 of a Danish mother and an Irish father, the latter dying soon after her birth. While quite young, she went to live in Kansas City and is said to have earned pennies as a child singing on the streets. She toured in a Mikado company, sang in a church choir and when only 16, married Benjamin Nentwig, a Kansas City organist. In San Francisco she studied with Ida Valerga and in 1893 joined the Burton Stanley Opera Company and later the Tivoli Opera Company, of which she became prima donna. Her next engagement was with The Bostonians, 1896-8, with which she sang Maid Marian in Robin Hood. Mrs. Victor Herbert, hearing her, recommended Miss Nielsen to her husband for the part of Yvonne in his new operetta, The Serenade. He later wrote The Singing Girl and The Fortune Teller for her.

While visiting London in the latter work, she met Henry Russell, prominent impresario, who advised further voice study in Italy, and after nine months' work there she made her debut as Marguerite in Naples in 1903. After other roles in Italy, she sang Zerlina at Covent Garden in 1904, Susanna, Gilda and Mimi, the last opposite Caruso. Under Russell's management she returned to the United States and toured with the San Carlo Opera Company. In 1909 she made her debut at the Metropolitan Opera as Mimi, and was heard in The Barber and Don Pasquale. Miss Nielsen was a leading singer with the Boston Opera Company, managed by Russell, from 1910 to its disbandment in 1915. She created the role of Chonita in Converse's The Sacrifice. In 1917 she returned to operetta, and thereafter sang in concert and opera occasionally, at one time forming her own company to tour this country and Canada. Her second marriage was to J. F. Leffler, and her third to Dr. Roy R. Stoddard, New York surgeon. A son and a daughter survive.

GEORGE D. PYPER, 82, a leader in Intermountain music, died at a Salt Lake City Hospital on Jan. 16. Born in that city, he took a leading part in the operatic and dramatic productions of the Salt Lake Theater, built by Brigham Young, and officiated as alderman and city judge. In 1911, Mr. Pyper managed the Tabernacle Choir of the Mormon Church on a 6,000-mile tour. He was later president and manager of the Musical Arts Society and president of the Salt Lake City Civic Music Association.

MILKA TERNINA, 78, noted Wagnerian soprano, died in May, 1940, in Zagreb, according to word received by her friend Zinka Milanov in New York on March 18. Ternina created Kundry in Parsifal and Tosca in the Puccini opera of that name in the first performances of these works in the United States. Her American debut was made in 1896 in Boston in Walter Damrosch's production of Die Meistersinger.

MRS. WARREN DUPRE, organist of the South Atlantic States Music Festival, died in Spartanburg, S. C. She was a member of the Spartanburg Philharmonic Orchestra.

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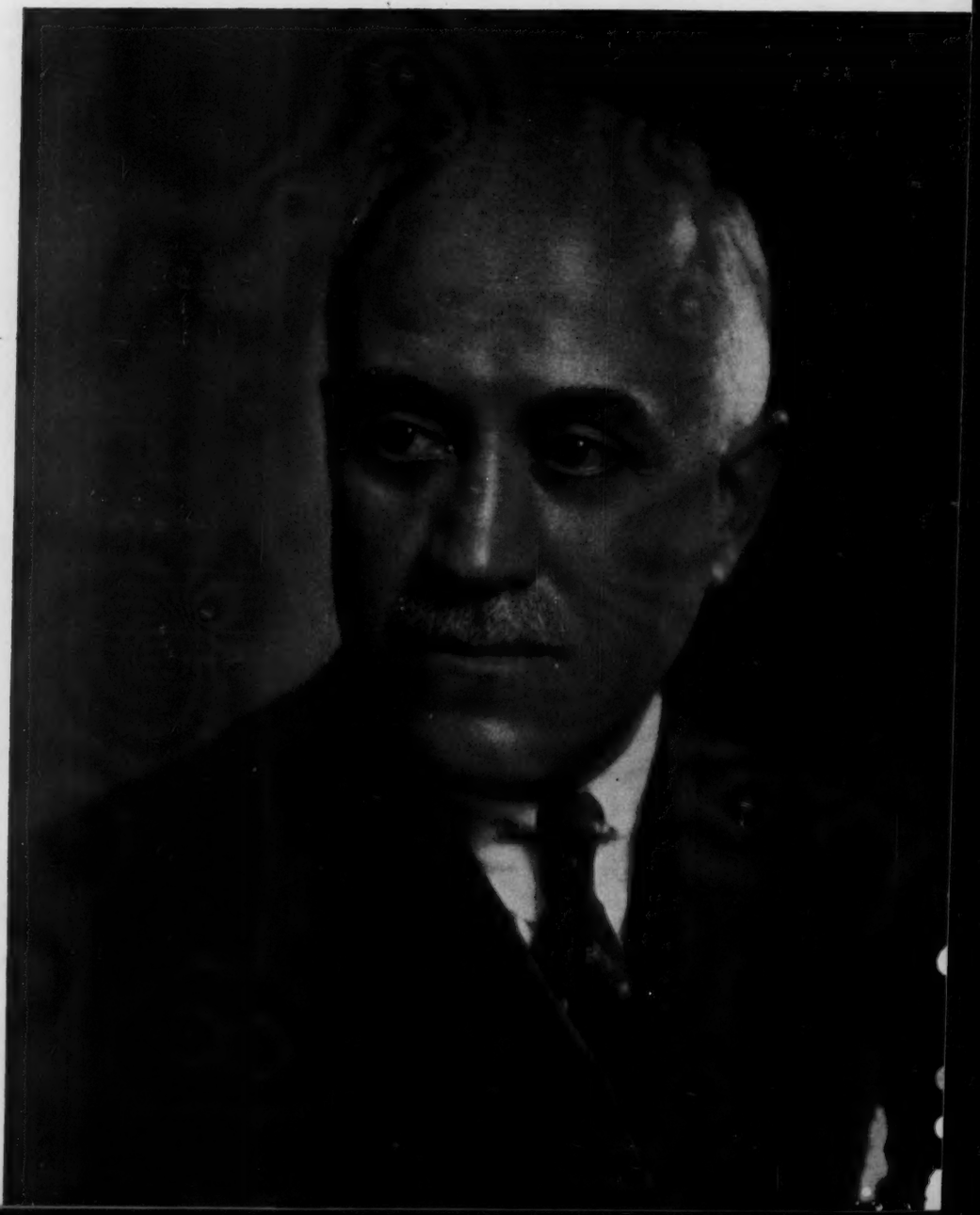

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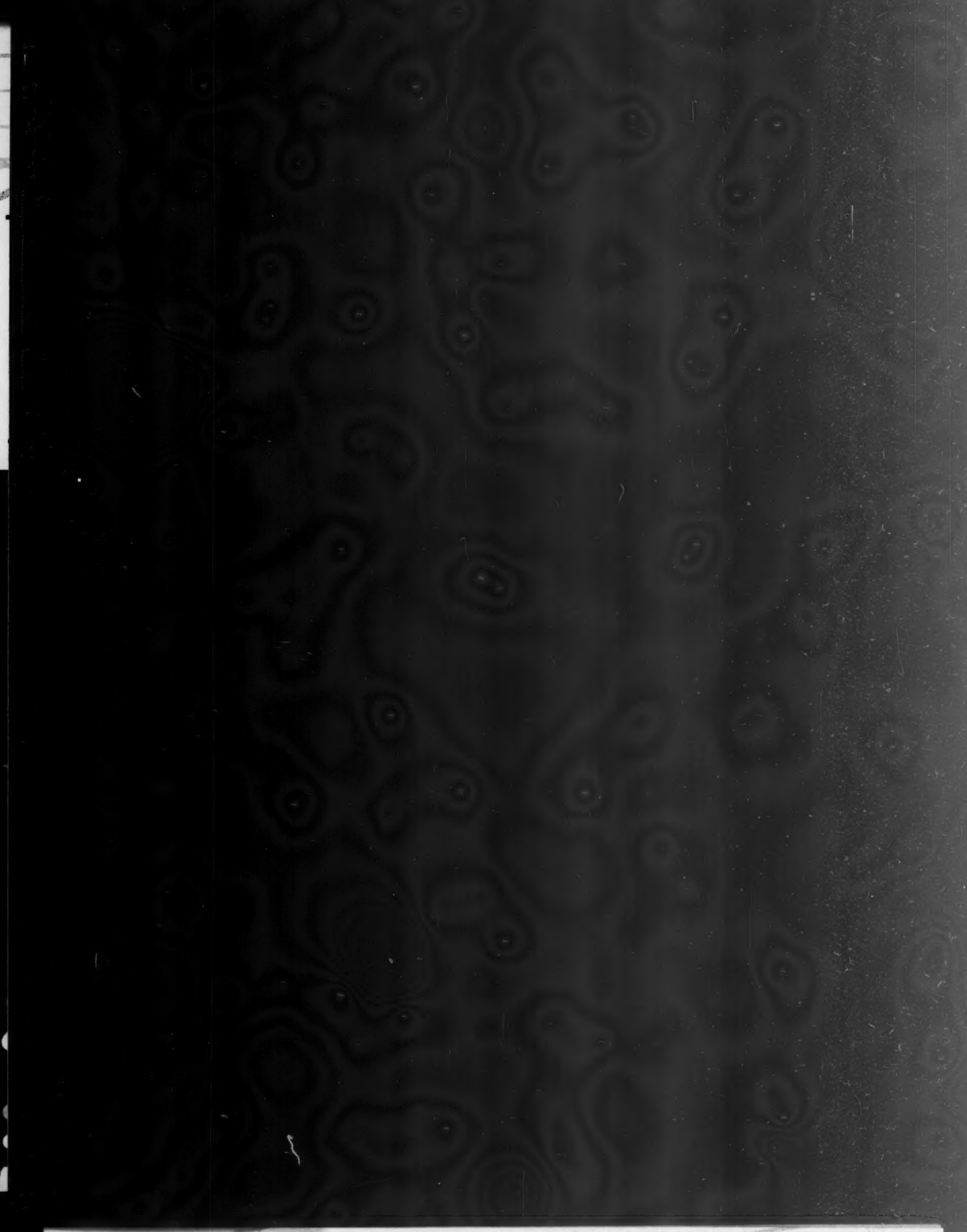
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